

*The Private  
Collection of* **JAYNE  
WRIGHTSMAN**

NEW YORK 14 OCTOBER 2020

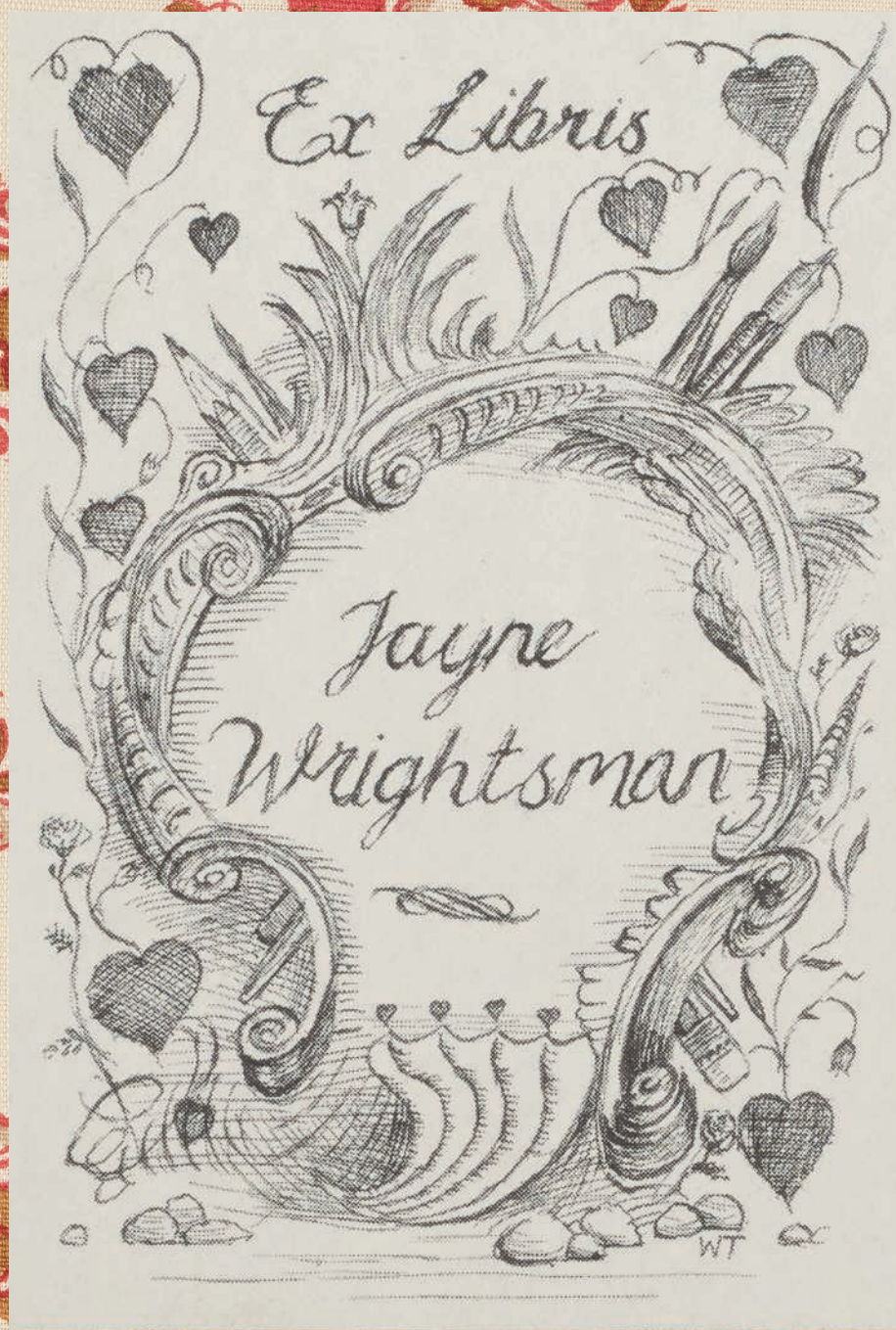


CHRISTIE'S















*The Private  
Collection of* **JAYNE  
WRIGHTSMAN**

WEDNESDAY 14 OCTOBER 2020

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October 1966

**CHRISTIE'S**  
EDUCATION

**CHRISTIE'S EDUCATION**

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*The Private  
Collection of* **JAYNE  
WRIGHTSMAN**

*Jayne Wrightsman's* immense contribution to the world of art, to museums and to philanthropy has rightly been much lauded and celebrated – no-one in the second half of the 20th Century has done more.

Her unparalleled support for the Metropolitan Museum of Art continued for nearly seventy years of unfailing interest, wise and perceptive advice, together with a deep understanding, not only of the works of art but also of human nature. Her interests spanned a number of fields but most significantly Old Master Paintings together with the French 17th and 18th Century Decorative Arts with which her name is forever associated through the superb Wrightsman Galleries that she and her husband Charles had endowed so munificently. Her generosity has given countless numbers of people the opportunity to enjoy, learn and appreciate the Arts.

We witnessed her passionate interest in all that she did beyond her support of the Metropolitan Museum, for example the Morgan Library and Waddesdon Manor in England. Her charming correspondence of shared interests and devoted friendship with my cousin Dollie de Rothschild began in 1959 and lasted for fifty years. Her support and interest for the property and its collections continued until her death. She also enormously enriched over many decades museums in Paris and St. Petersburg.

The pieces in this sale came from the private world she created in her beautiful apartment at 820 Fifth Avenue, where she formed an atmosphere of calm serenity, with her collection carefully and personally chosen, reflecting her remarkable life of enlightened patronage of the arts and enduring friendships.

**LORD ROTHSCHILD, OM, GBE, CVO**







## *Esteemed Arts Connoisseur and Legendary Hostess*

*Jayne Wrightsman (1919-2019)* was a legendary cultural philanthropist—a brilliant autodidact who became an expert in the arts of the 18th century and a fabled enricher of the collections of the Metropolitan Museum of Art and other notable institutions. She was also a renowned and inspirational hostess as well as a best-dressed style-maker and mentor known for her unerring eye, exquisite taste, connoisseurship, and sly wit.

Jayne first sat for *Vogue* in 1946, arriving at the studio where Cecil Beaton was working only to discover the exquisite actress Vivien Leigh “coming out of this bower of lilac,” as she recalled. “She was so beautiful.” So beautiful, in fact, that Jayne was taken aback when she learned that she was expected to sit on the same set. ‘Mr. Beaton, I’m not staying here to be photographed,’ she declared. ‘Oh yes you are!’ he said,” as she recalled. “Then he snapped the picture!”

Although the portrait of the new Mrs. Charles Bierer Wrightsman was not published at the time, Jayne and Beaton nevertheless “became friends from that day. I loved him—he was such fun. And such a good photographer. Thank God we had Cecil, or we’d have no Mrs. Wrightsman,” she added, in her characteristically self-deprecating way, “He used to come every year and say, ‘My dear, shall we do it once more? One last time?’ And I’d say, ‘Yes!’ ”

Many of these images were published in *Vogue*, which tracked Jayne’s arc from preternaturally elegant newlywed to revered society doyenne and connoisseur. The magazine’s first image of Jayne—published a year after the first Beaton sitting—was shot in Palm Beach, where the Wrightsmans had recently acquired a 28-room house, designed by architect Maurice Fatio.

“It was very, very pretty,” Jayne recalled of the legendary property, “with beautiful gardens” created by another fabled fashion plate, Mona Harrison Williams. That chatelaine’s interior, by Syrie Maugham, was, as Jayne remembered, “all white—

white lamb or fur carpets—with that beautiful Chinese wallpaper. The living room was as big as the Musée d’Orsay, and the whole thing was covered in all-white sofas. It was very smart.” The Wrightsmans lived for a time with the modish Maugham decor before they acquired a mania for 18th-century France. “And then I started sort of Marie Antoinette-ing it up,” Jayne said. “We did a lot when we started collecting French things.”

As a young wife, Jayne burnished her voice into a patrician, Edith Wharton-esque quaver; acquired elegant French; and set about to teach herself all there was to know about French 18th-century art by “listening, looking, reading, and traveling,” as she put it. In less than a decade, she and her husband accumulated such wonders as Louis XV’s own red lacquer desk; Houdon’s bust of Diderot; a 1680 royal Savonnerie carpet designed by Charles Le Brun for the Grand Galerie of the Louvre; a dainty Martin Carlin table set with Sevres plaques made for Grand Duchess Maria Feodorovna, wife of Tsar Paul I, son of Catherine the Great; a brace of chairs signed by Jacob for the royal palace of Fontainebleau; and Madame du Barry’s rock crystal toilet bottles, which sat on Jayne’s dressing table. (The Wrightsmans also owned Vermeer’s *Portrait of a Young Woman*, 1665–7—then thought to be a portrait of his daughter—and Georges de La Tour’s magisterial *The Penitent Magdalen*, circa 1640, both now at the Metropolitan Museum. There were four Canalettos, an El Greco, and works by Oudry, Renoir, and Monet.)

Now *Vogue* really sat up and paid attention to this supremely elegant, reed-slim chatelaine, who was taking her style cues from best-dressed automotive heiress Thelma Chrysler Foy, another aficionada of 18th-century French taste. (In turn, Jayne later mentored ambitious society mavens, including Mercedes Bass and Susan Gutfreund, and inspired a younger generation, including Lauren Santo Domingo and Sabine Getty.) As *Vogue*’s Horst and



Beaton bore witness, Jayne showcased both her figure and her romantic tastes in the prettiest dresses from Christian Dior and Jacques Fath. “A self-made scholar, Mrs. Wrightsman is unique,” noted the magazine approvingly, “for her mind is as well-dressed as her body.” Jayne would later dress with Balenciaga and Givenchy and Saint Laurent, with her beloved friend Oscar de la Renta, and with her admirer Karl Lagerfeld at Chanel. Many of these masterworks—now in the Costume Institute of the Metropolitan Museum—show that her choices were not always stately: The whimsical 1965 Balenciaga gown trimmed with tremblant fronds of ostrich feather, for instance, is included in last year’s exhibition, “Camp: Notes on Fashion.”

In New York, the couple moved from an apartment at the Pierre Hotel to 18th-century furniture guru Baroness Renée de Becker’s sumptuous apartment at 820 Fifth Avenue—acquiring many of its contents in the process—where Maison Jansen’s fabled Stéphane Boudin set the scene. Vogue noted the apartment’s livability along with its splendor. “An antenna-eared television set is plainly on view,” the magazine noted, approvingly. “It rests on its metal table up against the exquisite boisserie of an 18th-century bedroom.” Through Jayne’s offices, Boudin would also covertly help her friend, the First Lady Jacqueline Kennedy, redecorate the public reception rooms of the White House with chic and impeccably executed historicism. (Jayne would later work with Rachel “Bunny” Mellon, the First Lady’s other White House style mentor, to visually orchestrate Jacqueline Kennedy Onassis’s funeral service.)

In 1960, Cecil Beaton photographed Jayne—clad in Saint Laurent for Dior—in her splendid drawing room at 820 filled with magnificent Louis XV and XVI furnishings, including a number of pieces by Bernard van Risenburgh, the Dutch-born cabinetmaker to Louis XV and his court. (To preserve the apartment’s museum-quality treasures, Jayne ensured that it was scrupulously maintained at a permanent 72 degrees, with humidity of 55%.) The acquisition spree continued unabated: when Sir Francis Watson was summoned from the Wallace Collection to document the collection, it took him three years to produce a scholarly six-volume set, by which time he realized that he had little more to teach Jayne, whose knowledge was by now nigh on unmatchable.

Charles Wrightsman was made a trustee of the Met in 1956, and when he became trustee emeritus in 1975, his wife was elected to the board. “Jayne Wrightsman’s incredible impact on the Metropolitan Museum of Art cannot be overstated,” the Met’s director Max Hollein told *The New York Times*. The couple created a public showcase at the museum for their nonpareil collections in the Wrightsman Galleries, a series of 18 stately and intimate rooms—originally suavely arranged by Jayne with the help of the modish decorator Henri Samuel—mostly created from contemporary paneling and original storefronts. In recent years, Jayne, who had been delighted by opera director and designer Patrick Kinmonth’s evocative *mise-en-scènes* for the Costume Institute’s 2006 “Dangerous Liaisons” exhibitions in these rooms, invited him to rearrange them in a more authentic 18th-century manner. As part of the project, Jayne endowed a bursary to allow scholars to research the period’s upholstery techniques and re-cover the furnishings accordingly.

The Wrightsmans continued to entertain on a grand scale, and also organized highly elaborate cruises where visits to historic sites were prioritized. Itineraries were delivered months in advance in red leather dossiers, and the rigorous schedule, as Deeda Blair recalls was “a dream of comfort and luxury, fascinating destinations, [with] incredible guests from Cecil Beaton to Kay Graham, museum directors, and art historians,” and time slots for swimming precisely indicated.

After Wrightsman died in 1986, his widow blossomed. Jayne’s entertaining was legendary, her guest lists mixing society beauties with scholars, curators young and old, and, more often than not, the dashing scion of a storied English country house. She counted the late Debo, Dowager Duchess of Devonshire, the youngest of the fabled Mitford sisters, amongst her intimate friends.

Her appearance was immaculate and ageless, but although formidable, she could be kind, thoughtful, playfully conspiratorial, and extremely droll. Her all-seeing eye didn’t miss a trick, and that eye had seen it all: a century’s worth of roiling change, which she navigated with consummate elegance, style, and curiosity. The era has ended.

HAMISH BOWLES,  
INTERNATIONAL EDITOR AT LARGE, VOGUE











# Memories of Jayne

*I have known Jayne Wrightsman* for over 4 decades during which time we have been friends – a joy and a privilege I deeply cherish – and in much of that time we have been closely associated in a mutual quest for beauty – I did this, at least ostensibly, in the fulfillment of my job, whereas Jayne did it to fulfill a deep and irrepressible desire to be surrounded by beautiful things, and as we know, through the Metropolitan, to extend the joy of their contemplation to a wider public – and a most appreciative one it is.

In collecting, Jayne's concern was always with high style. No object is excluded from this standard, no matter how utilitarian and it can truly be said that the works of art with which she surrounded herself are an integral part of the fabric of those surroundings, and dare I say, an extension of her persona. After all, Jayne's insistence, always, on acquiring absolutely the best in every category, the most exquisitely designed, the most beautifully wrought, is not the fruit of whim or fancy; that comes from deep within a person.

Whether bureau plat or bergère, applique or chandelier; carpet or ink well, every manner of bibelot, whether a turned ivory or a tabatière -- and the boiseries that line the walls, each is invariably of unsurpassed quality -- and pedigree. Jayne won't settle for anything less than royal in the provenance of her objects, though she has been known to fall back on a princely thing or two. Her rooms then, the Wrightsman Rooms, are distinguished from all others in that the objects within them are not only of absolutely the highest quality, but also that they have the loftiest pedigree. All the better then, if a Carlin table was made for Czarina Maria Fedorovna at Pavlovsk, or a sumptuous red lacquer bureau plat was made for Louis XV for Versailles.

As more than one staff member remarked, going for the first time to Jayne's apartment after her death for the melancholy task of packing up the art, the apartment not only reminded them of Jayne's period rooms, what with the boiseries and the Louis XV/ XVI furniture, but they could also have noted that it had a touch of the 'grand tour' with all its wonderful Guardis and Canalettos. And as one curator noted, not a single object, painting, or drawing was 'ordinary' or uninteresting.

Jayne Wrightsman was truly a great lady, with grace, kindness and gentleness to spare. Pity I am not the Duc de Saint-Simon, for he, truly, would have been à la hauteur to pen the words Jayne truly deserves

**PHILIPPE DE MONTEBELLO**  
**DIRECTOR EMERITUS, THE METROPOLITAN MUSEUM OF ART**  
**FISKE KIMBALL PROFESSOR IN THE HISTORY AND CULTURE OF**  
**MUSEUMS, INSTITUTE OF FINE ARTS, NYU**  
**CHAIRMAN, THE HISPANIC SOCIETY MUSEUM AND LIBRARY**

*"Am coming to London to see the royal manuscripts if I have to come on a stretcher."*

Sadly, failing health prevented this visit to the extraordinary exhibition at the British Library in 2011; but such vigorous determination to see and learn at an age when most people have given up trying, seems to sum up a great deal of what we loved about this remarkable woman, with whom we relished a highly entertaining transatlantic correspondence for some twenty years. While to her great regret her London visits – 'arriving with the swallows' and holding court in St James's Place – ceased after 2010, little if anything of interest in the art-historical, literary and museum worlds of London, New York or further afield escaped her attention. Publications and catalogues barely off the printing press, magically whisked to 820 Fifth Avenue, were devoured, and verdicts pronounced, before most of us had even seen a copy. As Jayne was the first to admit, she was lucky to have been able to learn and to collect in the post-war years when many wonderful things appeared on the art market, and new research in her favourite fields of French painting and furniture was always to be generously and enthusiastically encouraged, especially at 'my museum' (the Metropolitan). Her opinions on such work, and on the personalities and behaviour of those involved – trenchantly expressed in her letters – reflected her drily amused, but always sane and balanced, view of a troubled world and its many foibles.

**SIR HUGH ROBERTS GCVO**  
**AND THE HON. LADY ROBERTS DCVO**





1

1

**A PAIR OF NORTH ITALIAN POLYCHROME-PAINTED AND LACCA POVERA FIGURES**

VENICE, 19TH CENTURY, THE FANS ASSOCIATED AND PROBABLY EARLIER

Each depicting a seated figure holding a fan  
21½ in. (55 cm.) high, the slightly taller

\$5,000-8,000

**PROVENANCE:**

Acquired from Michel Meyer, Paris, 1979.

2

**A PAIR OF ITALIAN WHITE AND RED-FIGURED MARBLE CONSOLES**

FIRST HALF 19TH CENTURY

Each with demilune top carved with oak leaves on a fluted support  
32¾ in. (83.5 cm.) high, 27¼ in. (70.5 cm.) wide, 15 in. (38 cm.) deep (2)

\$8,000-12,000

**PROVENANCE:**

Acquired from Armand and Serge Khaitraïne, Paris, 1983.



2









3

**A PAIR OF REGENCE ORMOLU  
PHOTOPHORES**

CIRCA 1725

The knopped stems with strapwork panels  
18 in. (46 cm.) high (2)

\$8,000-12,000

**PROVENANCE:**

Acquired from Mallett, London, 1976.



3

4

**A FRENCH MAHOGANY FOLIO STAND  
BY GERVAIS DURAND, LAST QUARTER 19TH  
CENTURY**

On a trestle base, stamped *G. DURAND* twice to  
underside  
36¼ in. (92 cm.) high, 24¼ in. (62 cm.) wide, 12½ in.  
(32 cm.) deep

\$4,000-6,000

**PROVENANCE:**

Acquired from Josette Catan, Paris, 1983.

Between 1870 and 1920, Gervais-Maximilien-  
Eugène Durand (b. 1838) is recorded as having  
worked at 12 rue de la Cerisaie and 62 rue Saint-  
Antoine, the old *hôtel de Sully*. Specializing in the  
production of 18th century style furniture of the  
finest quality, the *atelier* was awarded a silver medal  
at the 1889 Paris *Exposition Universelle*.



4



5

**A LATE LOUIS XV GILTWOOD BAROMETER**

CIRCA 1770

With lyre-form frame, inset with a thermometer, the dial signed *Luifetty a Caen*  
39 in. (99 cm.) high, 19 in. (48.5 cm.) wide

\$3,000-5,000

**PROVENANCE:**

Acquired from Perrin, Paris, 2003.



5

6

**A SET OF LOUIS XV FIRETOOLS**

MID-18TH CENTURY

Comprising a shovel and tongs, *together with a pair of modern ormolu brackets*

33½ in. (85.5 cm.) long

(4)

\$2,000-3,000



6  
(partial lot pictured)

7

**A PAIR OF LOUIS XVI ORMOLU AND STEEL CHENETS**

CIRCA 1780

With pinecone finials

12¼ in. (31 cm.) high, 16½ in. (42 cm.) wide, 18¼ in. (46.5 cm.) deep

(2)

\$8,000-12,000

**PROVENANCE:**

Acquired from Kraemer, Paris, 1984.

A pair of near identical steel and ormolu chenets of the same size from the London collection of Mrs. Wrightsman was sold Sotheby's New York, 28 April 2010, lot 99 (\$50,000). For a further pair chenets with identical ormolu mounts and beading, see Sotheby's Paris, 14 June 2006, lot 181.



7





■8

**A PAIR OF FRENCH MAHOGANY AND PARCEL-GILT BOOKCASES**

SUPPLIED BY HENRI SAMUEL, 1984

Each with divided shelves and a brushing slide  
110 in. (280 cm.) high, 55¼ in. (141 cm.) wide, 19¾ in. (50.5 cm.) deep  
(2)

\$15,000-25,000

**LITERATURE:**

COMPARATIVE LITERATURE

P. Arizzoli-Clémentel, G. Geffroy, Paris, 2016, p. 71.

These bookcases are based on those from the celebrated collection of Daisy Fellowes in her Paris residence at 69 Rue de Lille, Paris. The bookcases, possibly by a Bordeaux cabinet-maker, were offered at Sotheby's, Monaco, 3 May 1977, lots 16-17, but were withdrawn from the sale to stay *in situ* where they remain today in a private collection.



John Singer Sargent (1856-1925)  
The Honorable Mrs. Reginald (Daisy) Fellowes  
(1890-1962)



The library in Daisy Fellowes' Paris residence at  
69 Rue de Lille  
Georges Geffroy (1905-1971)  
@Private collection





■ 9

**A FRENCH MAHOGANY AND PARCEL-GILT BOOKCASE**  
 SUPPLIED BY HENRI SAMUEL, 1984

*En suite* with the previous lot, with divided shelves and brushing slide  
 110 in. (280 cm.) high, 50½ in. (128.5 cm.) wide, 19¼ in. (50.5 cm.) deep

\$6,000-10,000

**LITERATURE:**

COMPARATIVE LITERATURE

P. Arizzoli-Clémentel, G. Geffroy, Paris, 2016, p. 71.









10

**A PAIR OF RESTAURATION ORMOLU AND PATINATED-BRONZE LAMPS**

CIRCA 1820, CONVERTED FROM OIL LAMPS

Each base with animal frieze  
30¼ in. (77 cm.) high, including fitments

(2)

\$3,000-5,000

**PROVENANCE:**

Acquired from Juan Portela, New York, 1982.



11

**A LATE LOUIS XVI ORMOLU-MOUNTED PLUM-PUDDING MAHOGANY AND MAHOGANY BUREAU PLAT**

CIRCA 1790, ADAPTED FROM A CYLINDER BUREAU

The rectangular tooled leather top with outset rounded corners above a frieze drawer and two banks of drawers, one with a coffre fort, the sides with folio rests, on fluted legs ending in caps and casters

31 in. (78.5 cm.) high, 76½ in. (194.5 cm.) wide, 38½ in. (98 cm.) deep

\$30,000-50,000

**PROVENANCE:**

Acquired from Steinitz, Paris, 1993.







**12**

**A RUSSIAN ORMOLU AND GLASS LAMP**

CIRCA 1790-1800

Of usually large size, the pierced collar with double looped handles above a glass baluster body enclosing a single candlesocket above a leaftip cast bowl, circular socle and later square foot, possibly originally with opaline shade and lid  
22 in. (56 cm.) high, 9½ in. (24 cm.) wide

\$20,000-40,000

**PROVENANCE:**

Supplied by Henri Samuel, 1983.





■13

**A PAIR OF FRENCH ORMOLU HALL  
LANTERNS**

20TH CENTURY

Each with glass dome surrounding five lights hung  
with tassels, electrified  
40 in. (101.5 cm.) high, 18 in. (46 cm.) diameter (2)

\$6,000-9,000

**PROVENANCE:**

Acquired from Galerie Camoin, Paris, 1983.



■14

**A PAIR OF LATE LOUIS XV GILTWOOD BERGERES**

BY CLAUDE I SENE, CIRCA 1770, THE BRAQUENIE PRINTED VELVET SUPPLIED BY HENRI SAMUEL

*En suite* with the following lot, each with leaftip carved frame, the in-curved legs carved with garlands and guilloche and covered with leaf patterned velvet, the frames stamped G SENE, with red-painted Wrightsman inventory number 41B or D (2)

\$30,000-50,000

**PROVENANCE:**

Acquired from Nogatch, Paris, via Rosenberg and Stiebel, 1957.

**LITERATURE:**

F.J.B. Watson, *The Wrightsman Collection*, Greenwich, 1966, vol. I, p. 36, no. 27A-D.

Claude I Sené, *maître* in 1743.

The *oeuvre* of Claude I Sené is often only associated with Louis XV models of rococo outline, while his sons, Jean-Baptiste and Claude II (both *maîtres* in 1769) are generally linked to pure neo-classical designs. Several authors, such as P. Kjellberg, suggest that such an association was probably compounded by various misinterpretations of the respective stamps of Claude I (G. SENE with an inverted N) and Claude II (C. SENE) in various publications and early sale catalogues. The present pair demonstrates that Claude I produced seats in the late Louis XV and early Louis XVI style of the 1760s and 1770s, and that his *oeuvre* was more prolific than had thus far been assumed (P. Kjellberg, *Le Mobilier Français du XVIIIe Siècle*, Paris, 1989, p. 804-806). The graceful in-curving legs and the inventively-carved lower inner section of the back rest exhibit Sené's familiarity and full understanding of the *goût grec* style popular in France during the late 1760s and early 1770s. The relative scarcity of these Louis XVI *bergères* by Claude I Sené, with their superb carving and original design make it an important and rare suite of seat furniture.





■15

**A PAIR OF LATE LOUIS XV GILTWOOD BERGERES**

BY CLAUDE I SENE, CIRCA 1770, THE BRAQUENIE  
PRINTED VELVET SUPPLIED BY HENRI SAMUEL

*En suite* with the preceding lot, the frames stamped *G SENE*,  
with red-painted Wrightsman inventory number 41A or C (2)

\$30,000-50,000

**PROVENANCE:**

Acquired from Nogatch, Paris, via Rosenberg and Stiebel, 1957.

**LITERATURE:**

F.J.B. Watson, *The Wrightsman Collection*, Greenwich, 1966, vol.  
I, p. 36, no. 27A-D.

Claude I Sené, *maître* in 1743.



15 (one of a pair)



16

**VENETIAN, LATE 16TH/FIRST HALF 17TH CENTURY, IN THE MANNER OF TIZIANO ASPETTI**

*A BRONZE GROUP OF VENUS AND CUPID*

On a later ormolu-mounted porphyry base  
25½ in. (64.8 cm.) high, overall

\$7,000-10,000

**PROVENANCE:**

Stefano Bardini, Florence, (1854-1922).  
Acquired from Paul Drey Gallery, New York, 1982.



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17

**CIRCLE OF CORNEILLE VAN CLEVE (1646-1732), FRENCH OR ITALIAN, 18TH CENTURY**

*A BRONZE GROUP OF THE EDUCATION OF CUPID*

The associated ormolu base possibly by Jean-Claude Cambellan Duplessis,  
mid-18th century

17¼ in. (43.8 cm.) high, 12 in. (30.5 cm.) wide, overall

(2)

\$7,000-10,000

**PROVENANCE:**

Acquired from Alain Moatti, Paris, 1987.

For a similar example of this bronze group, see K. Corey-Keeble, *European Bronzes in the Royal Ontario Museum*, Toronto, 1982, no. 70.

The tightly controlled fluidity of the 'rocaille symétrisé' of the ormolu base relates to the *oeuvre* of Jean-Claude Chambellan Duplessis (1699-1774), who was not only *orfèvre du roi* but also artistic director of the Vincennes and Sèvres porcelain factories, and a number of porcelain vases designed by Duplessis *circa* 1755-1765 feature similar bases with scrolling feet joined by a central foliate motif.





18

# **A PAIR OF RUSSIAN RHODONITE URNS**

ATTRIBUTED TO THE YEKATERINBURG IMPERIAL LAPIDARY WORKS, CIRCA 1830-40

The fluted campana form urns raised on octagonal bases, *together with* later green marble plinths

17¼ in. (44 cm.) high, 7½ in. (19 cm.) diameter

(4)

\$30,000-50,000

## **PROVENANCE:**

Acquired from Kugel, Paris.

The Russian vogue for stone-cutting in the 18th century led to the creation of some of the most rich and elaborate *objets d'art*. The increased demand for these spectacular objects brought about the exploitation of Russia's wealth of mineral deposits and discoveries of new types and quarries. Rhodonite was among these discoveries, with a deposit located between 1781-83. Of the Russian stone-cutting factories, Peterhof, just a few miles from St. Petersburg, was the oldest, however the huge distances from the mines and quarries meant that it was soon joined by two further factories. First, the new imperial factory at Ekaterinburg, in the heart of the Ural Mountains, and then the most famous of the factories, Kolyvan, in western Siberia, which specialized in colossal pieces made from the stones extracted from the Altai Mountains.





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## 19

### FRENCH, 18TH CENTURY

#### A PAIR OF BRONZE RELIEFS OF CLASSICAL SCENES

One possibly depicting the 'Rape of the Sabines', each in later ormolu frames  
17½ in. (44.5 cm.) high, 13¾ in. (35 cm.) wide, overall (2)

\$8,000-12,000

#### PROVENANCE:

Acquired from Kugel, Paris, 1985.

## 20

### A DIRECTOIRE ORMOLU-MOUNTED MAHOGANY, PATINATED-BRONZE AND PORCELAIN MANTEL CLOCK

CIRCA 1795, POSSIBLY PART OF A LARGER PIECE OF FURNITURE SUCH AS A CARTONNIER, THE BRONZE FIGURES LATE 18TH/FIRST HALF 19TH CENTURY AND POSSIBLY ASSOCIATED

The dial signed *Rouviere A PARIS* within a square case mounted with a musical trophy and flanked by fully sculpted figures emblematic of Music, the reverses signed *HOUDON. F. 1785*, the arched base with porcelain plaques raised on a marble plinth and bun feet

17¼ in. (44 cm.) high, 18½ in. (47 cm.) wide, 7 in. (18 cm.) deep

\$5,000-8,000

#### PROVENANCE:

Acquired from Steinitz, Paris, 1985.



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## *The Wrightsmans' Old Masters*

The importance of the Wrightsman gifts to the Department of European Paintings can be measured by quality and depth—ninety-four works, including several superlative pastels—and perhaps even more critically by their transformative impact. In no fewer than seven of the old master galleries, it is a Wrightsman picture that holds center stage. This is not only a remarkable fact, it is, I believe, unique. Just imagine the Vermeer gallery without the Wrightsman Study of a Young Woman, one of only two such works that have come down to us (the other is the celebrated Girl with a Pearl Earring in the Mauritshuis). Purchased from the descendants of Prince d'Arenberg in 1955, it was given to the Museum in 1979.

Similarly, it is almost impossible to conceive of the Rubens-Van Dyck gallery without the incomparable portrait in which Rubens depicted himself with his beautiful young wife Helena Fourment and their son Frans in a formal garden, with a red macaw clawing its way up a rose hedge toward a snail. From about 1704 until 1884, the picture—one of the two greatest works by the artist in the United States—formed part of the dukes of Marlborough's collection at Blenheim Palace. It was then sold to Baron Mayer Alphonse de Rothschild in Paris and descended in the Rothschild family until 1976; it was acquired by the Wrightsmans in 1978 and placed on loan to the Metropolitan until its gift in 1981. With Jayne's incomparable bequest, it is now joined by Anthony Van Dyck's remarkable portrait of Queen Henrietta Maria, notable for the way it conveys an image of the queen that is at once intimate yet formal. This beautiful picture was painted in 1636 as a gift to the papal nephew, Francesco Barberini, Cardinal Protector of England and Scotland and a renowned collector.

The Wrightsmans' acquisition in 1979 of Guercino's Samson Captured by the Philistines—one of the artist's most dynamic masterpieces—was immediately deposited in the Metropolitan and has become the anchor of the collection of Baroque painting, to which the Wrightsmans have contributed a series of defining works by leading artists such as Guido Reni, Domenichino, and Pier Francesco Mola. The same, central position is occupied by Giovanni Battista Tiepolo's Allegory of the Planets and Continents—the presentation piece for his greatest masterpiece, the frescoed vault over the staircase of the Residenz in Würzburg (the Museum owes to the Wrightsmans no fewer than seven superb paintings by Giovanni Battista and his son Giovanni Domenico, including the latter's lighthearted A Dance in the Country). And then there is Jacques Louis David's landmark portrait of 1788 depicting Antoine-Laurent

Lavoisier and his wife, in which the affectionately posed couple is shown with the laboratory equipment used in Lavoisier's pioneering work on oxygen and the chemical composition of water. It is the centerpiece of what is now, thanks to Jayne, the finest collection of Neoclassical painting outside the Louvre. In addition to David's portrait of the Lavoisiers, there are two full-length portraits of the great diplomat Charles Maurice de Talleyrand by David's outstanding pupils, François Gérard and Pierre Paul Prud'hon, as well as Gérard's portrait of Madame Talleyrand, who is shown enticingly dressed and standing at ease in an elegantly appointed Empire-style room. To this outstanding group of portraits must be added Louis Léopold Boilly's The Public Viewing David's "Coronation" at the Louvre. Fittingly, the gallery bears Jayne's name.

Jayne has always had a particular passion for French painting, so it is not surprising that the Wrightsman legacy is especially rich in this area. Standouts range from Poussin's The Companions of Rinaldo, painted for the artist's cultivated supporter in Rome, Cassiano dal Pozzo, and Georges de La Tour's The Penitent Magdalen, to Philippe de Champaigne's exquisite Annunciation, commissioned by Anne of Austria for her private oratory in the Palais Royale in Paris, and Jean François de Troy's elegant scenes of aristocratic life (tableaux de mode), The Declaration of Love and The Garter. This extraordinary body of work was capped by the purchase in 2014 of one of the defining portraits of seventeenth-century France, Charles Le Brun's magnificent depiction of the German banker-collector-merchant Everhard Jabach and his family seated in their grand Parisian residence.

This very summary survey of some of the outstanding masterpieces with which the Wrightsmans have enriched the Museum does not begin to convey the range and character of their interests and the impact of their many gifts. It has, for example, omitted mention of what, for me, is one of the absolute high points of the Metropolitan's Renaissance paintings, Lorenzo Lotto's cheeky depiction of Venus and Cupid, in which the goddess's impudent son is shown directing a stream of urine on his mother's lap through a wreath of myrtle. Unique in conception, the picture has become a keystone in the study of Renaissance marriage pictures. It has also provided endless pleasure and amusement to millions of visitors. In its combination of urbane wit and erudite allusion to the poetry of ancient Greece and Rome I fancy there is something of the spirit of Jayne herself.

KEITH CHRISTIANSEN, JOHN POPE-HENNESSY  
CHAIRMEN, DEPARTMENT OF EUROPEAN PAINTINGS,  
THE METROPOLITAN MUSEUM OF ART



21

**FRANÇOIS CLOUET (?TOURS C. 1516-1572 PARIS)**

*Portrait of Charles IX (1550-1574), King of France, full-length*

oil on canvas

78¼ x 42¼ in. (198.8 x 107.4 cm.)

\$800,000-1,200,000

**PROVENANCE:**

Château de Chemault, near Orléans, until 1853.

Monsieur le comte de Saint-Ferriol, Château d'Uriage, by 1866.

and Comte de Divonne, by 1960.

with Thos. Agnew & Son Ltd., London, before 1977.

with Rosenberg and Stiebel, New York, by 1985.

Charles and Jayne Wrightsman, New York, acquired from the above.

**EXHIBITED:**

London, Thos. Agnew & Son Ltd., *Master Paintings: Recent Acquisitions*, 14-22 June 1977, no. 1.

**LITERATURE:**

O. Denord, *Les thermes et le château d'Uriage*, Grenoble, 1866, p. 38.

"Old Masters," *Connoisseur* 195, London, July 1977, p. 231, illustrated.

E. Fahy ed., *The Wrightsman Pictures*, The Metropolitan Museum of Art, New York, 2005, pp. 17-21, no. 5, illustrated.



Fig 1. François Clouet, Drawing of Charles IX, King of France, Bibliothèque Nationale de France, Paris.

This sumptuous and swaggering life-sized portrait of Charles IX (1550-1574), King of France, for many years provided a royal welcome at the entrance of Jayne Wrightsman's apartment at 820 Fifth Avenue. The tall, slim, twenty-two-year-old monarch, presented in a simple, darkened interior and posed between a dark rose-colored curtain and a crimson velvet chair on which he rests his right arm, seemed to appraise each new arrival with a slightly skeptical *hauteur*.

If the king's expression of cool superiority is striking, no less so is his opulent attire. Wearing a doublet of white silk with gold metallic embroidery; a high, round neckline; narrowed trunk sleeves of modified gigot silhouette with gold-banded embroidery and peascod belly à *la panseron*; a ruff of layered white linen lace; a jerkin of white leather with vertical decorative slashing; trunk hose of white linen with matching codpiece; hose of white knit silk; white leather *scarpine* (slipper-like shoes); a 'Spanish' cape of black silk velvet with gold metallic trim and gilded silk brocade lining; a Spanish toque of black wool felt with jeweled band and a white aigrette worn on the right (in the French style); a rapier suspended from a belt at his waist; and a band of three strands of pearls and jewels with two triple-stranded chains decorating his chest, from which hangs the Order of Saint Michael (the oldest French royal order) – the king is outfitted in the height of aristocratic style.

Second of the four sons of Henri II (1519-1559) and Catherine de' Medici (1519-1589), Charles IX – styled the Duc d'Orléans until 1560 – was proclaimed king of France at the age of ten, upon the death of his older brother, François II (1544-1560), who reigned for only a year. From 1560 until August 1563, when Charles came to legal majority, France was ruled by a Regency headed by his strong-willed mother. His entire reign was overshadowed by the disastrous French Wars of Religion, pitting Catholic factions against the Protestant Huguenots, culminating in the notorious St. Bartholomew's Day Massacre (24-25 August 1572), in which thousands of Huguenots were systematically slaughtered.









Fig 2. François Clouet, *Bust Portrait of Charles IX*, sold Christie's London, 8 December 2016, lot 11.



Fig 3. François Clouet, *Charles IX, King of France*, full-length, Kunsthistorisches Museum, Vienna.



Fig 4. François Clouet, *A Lady in Her Bath*, Samuel H. Kress Collection, National Gallery of Art, Washington D.C.

Bookish and interested in poetry, literature and hunting – he wrote a treatise on the subject, *La Chasse Royale*, published posthumously – Charles married Elisabeth of Austria in November 1570, with whom he fathered a daughter, Marie Elisabeth of Valois; he also fathered an illegitimate son, Charles, Duc d'Angoulême in 1573 with his mistress, Marie Touchet. Always of fragile physical and mental health, Charles died at the Château de tuberculosis on 30 May 1574, aged 23; his mother promptly resumed the Regency.

The Wrightsman portrait of Charles IX is a rare painting by one of the leading portraitists of Renaissance France, François Clouet. The son of Jean Clouet (c.1485-1540), principal court portraitist in the service of François I, François Clouet would be equally successful; nevertheless, his life is only scantily documented. He is presumed to have been born around 1520 in Tours, where his parents were recorded as living until 1527. His father was certainly his teacher, and François is first recorded in royal accounts in 1540, when he succeeded his father as "painter et varlet de chambre." In a document of November 1541 signed by François I, François Clouet formally inherited his father's estate; the king praised both father and son and observed that François Clouet imitated his father's manner very well.

François Clouet was painter and 'valet de chambre' to four successive French monarchs: François I (r.1515-1547), Henri II (r.1547-1559), François II (r.1559-1560), and Charles IX (r.1560-1574). Like his father, he executed various subject paintings and ceremonial designs, but was essentially a portraitist who left behind a substantial body of hundreds of three-quarter length likenesses in red and black chalks (his technique is drier and more astringent than his father's), and a small number of paintings that are extensions of his and his father's work in that medium. Most of François's paintings are small, elegant panels with meticulous attention to detail, fidelity to appearances and a translucent, glazed technique; like Jean's paintings, they are, in effect, chalk portraits translated into oil paint.

Primarily a court painter, Clouet made several drawings and paintings of Charles IX over a period of more than a decade. The earliest of Clouet's drawings of the Valois king is dated June 1552, and depicts him as a toddler. Three of the drawings served as the basis for paintings. The first of these bears a date of 1561 and became the model for a bust-length painting,

also dated 1561, in the Kunsthistorisches Museum, Vienna, that depicts the self-possessed eleven-year-old in a fur-lined coat; several autograph and workshop replicas survive, including versions in the Metropolitan Museum of Art, New York and another in a private collection (sold recently at Christie's London; fig. 2). Another drawing, in the State Hermitage Museum, St. Petersburg was used for Clouet's first full-length portrait of Charles IX standing against a green curtain, which depicts the king at age 16 (c. 1566; also in the Kunsthistorisches Museum, Vienna; fig. 3). The general format of this portrait would be repeated almost identically a few years later in the Wrightsman painting, but the adolescent sitter in the Vienna full-length is obviously younger, with just the slightest wisp of hair above his upper lip. The Hermitage drawing also served as the prototype for a fine bust-length version in the Bemberg Foundation, Toulouse.

One of Clouet's final portrait drawings (in the Bibliothèque Nationale, Paris; fig. 1) served as the basis for the Wrightsman picture; although it does not bear a date, it is thought to have been executed around the time of the king's marriage in 1570. As in the present portrait, the king's face is leaner and more mature, and he sports a short beard and full mustache; his felt toque and aigrette are the same in both painting and drawing, although in the drawing, his ruff is smaller and he wears an earring and only one chain of pearls. As Everett Fahy noted in his excellent catalogue entry on the picture (2005), the Paris drawing also served as the basis for miniatures in the Royal Collection, London; the Uffizi, Florence; and the Schatzkammer, Vienna. (The latter is inset in a locket that was probably commission by Catherine de'Medici in 1571.)

The apparent age of Charles in the Wrightsman portrait permits us to date it, with little possible controversy, to 1572, the final year of Clouet's life, when the sitter would have been 22 years old. Only two known paintings by François Clouet are signed and only one of these is also dated, the portrait of the artist's friend and neighbor, the apothecary Pierre Quthe (1562; Louvre). The other signed painting is the famous *A Lady in Her Bath* (fig. 4) in the National Gallery of Art, Washington, D.C. Because there are so few securely documented works of Clouet's, assigning dates to his works based on style alone is especially difficult to do with confidence. Widely various dates for the Washington *Lady in Her Bath* have been proposed, for example, ranging from



1550 to 1571, the latter date being the most commonly accepted. However, the indisputable dating of the Wrightsman portrait allows us to confirm a near-simultaneous moment for the *Lady in Her Bath*, which is executed in an entirely comparable manner. The silken, translucent and almost marmoreal modeling of flesh, meticulous description of fabric and jewels, and earthy, tomato-red color that dominates the palette of the Washington painting are found again in the Wrightsman portrait; both paintings share an almost identical handling and reveal the influence of contemporary Netherlandish artists such as Joos van Cleve, Quentin Massys and Maerten van Heemskerck. Therefore, both paintings can be said to represent the final flowering of Clouet's late style and should be dated to 1571-1572.

As Everett Fahy observed, the protocol of court portraiture dictated the format of the Wrightsman painting: life-sized, full-length, in a shallow setting with a curtain to one side. The formula was invented by Lucas Cranach the Elder and adopted so widely in official Habsburg portraiture – as practiced by Antonius Mor, Alonso Sanchez Coello and Titian – that it became an international standard for royal imagery. Clouet had essayed the format previously in his somewhat stiff likeness of Henri II (Galleria Palatina, Florence), painted around 1547. His portrait of Charles IX in Vienna (fig. 3), painted almost two decades later, is a polished and elegant advance on that

composition, and the Wrightsman portrait, made another five or six years later, is the most graceful and accomplished rendering in the format that Clouet was to achieve. Technical examination of the Wrightsman painting reveals that Clouet looked back to his circa 1566 portrait of Charles IX in laying out his similar composition for the present work. X-rays show that Clouet originally depicted his sitter in larger, puffier breeches that reached down lower on the king's legs than were eventually adopted in the final rendering (fig. 5), while infrared reflectography makes clear that the king also originally wore a much smaller, shorter neck ruff, as one finds in the Bibliothèque Nationale drawing on which the portrait is based, and the belt that supports his rapier was differently positioned (fig. 6).

It is not established for whom the Wrightsman portrait was originally made, but it is known to have come from the Château de Chemault near Orléans, where it was installed until the château was razed in 1853. In 1866, Octave Donord recounted that it had hung between two windows in the king's room in the château, and it appears to be connected to a payment made to Clouet's heirs in 1573. (Payment was made to Clouet's estate in 1573 for "un grand tableau de plusieurs toises de notre roi.") The king had acquired the castle for his mistress Marie Touchet, daughter of an Orléanais apothecary, who bore him his son, Charles, Duc d'Angoulême in 1573.



Fig 5. X-radiograph of the present lot,  
© Art Analysis & Research 2020.



Fig 6. IRR mosaic of the present lot,  
© Art Analysis & Research 2020.





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**FRENCH, LATE 18TH/19TH CENTURY,  
THE ORMOLU BASE 18TH CENTURY AND  
ASSOCIATED**

*A BRONZE BUST OF KING LOUIS XIV*

16 in. (40.6 cm.) high, overall

\$4,000-6,000

**PROVENANCE:**

Acquired in Paris, 1986.

23

**A LOUIS XV VELVET AND METALLIC THREAD  
EMBROIDERED BOOK COVER**

DATED 1739

Embroidered with a sacred heart amidst baroque scroll, the  
inside covered embroidered *Marseille* 1739

7½ in. (19 cm.) long, 4 in. (10 cm.) wide, closed

\$1,000-1,500



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**FRENCH OR ITALIAN, 19TH CENTURY**

*A GROUP OF FIVE TINTED-WAX 'TURKISH'  
FIGURES*

Comprising three male figures and two female figures,  
realistically modeled and sitting under glass domes  
11¼ in. (28.5 cm.) high

(5)

\$3,000-5,000

**PROVENANCE:**

One acquired from Rowland Spillane, London, 1977.

Two acquired from Mallett, London, 1978.

Two acquired from Arne V. Schlesch, New York, 1983.



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**A LOUIS XIV ROUGE LANGUEDOC MARBLE BASIN**

CIRCA 1700, THE SOCLE AND PEDESTAL OF A LATER DATE

With an oval body above a waisted socle and marble and white-painted pedestal

52 in. (132 cm.) high, 24½ in. (60 cm.) wide, 14½ in. (37 cm.) deep, overall (2)

\$40,000-60,000

**PROVENANCE:**

Acquired from Partridge, London, 1982 (a pair).

**LITERATURE:**

E. Eerdmans, *Henri Samuel: Master of the French Interior*, New York, 2018, p. 180 (illustrated in situ in the entrance hall at Blythedunes).

The pair to this example is currently in a private collection in New York, gifted to the present owner by Mrs. Wrightsman.



The entrance hall to Blythedunes, *mise en scène* by Henri Samuel.





**26**

**FRENCH, 19TH CENTURY**

*A PAIR OF BRONZE AND ORMOLU  
BUSTS OF LOUIS XIV AND THE GRAND  
DAUPHIN*

8¾ in. (22.2 cm.) high

(2)

\$3,000-5,000

**PROVENANCE:**

Acquired from Kugel, Paris, 1983.

**27**

**A PAIR OF REGENCE SILVERED-BRASS  
PHOTOPHORES**

CIRCA 1725

With engraved bases

18½ in. (47 cm.) high

(2)

\$15,000-25,000

**PROVENANCE:**

Acquired from Kugel, Paris, 1984.







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## ■28

### A JAPANESE GILT AND BROWN LACQUER BOX AND COVER

LATE EDO PERIOD, MID-19TH CENTURY

Decorated overall with mon on a trailing foliate ground, with chased gilt-metal mounts and loose handles  
13¾ in. (34.9 cm.) high, 22¾ in. (57.7 cm.) wide, 15¼ in. (40 cm.) deep (2)

\$3,000-5,000

#### PROVENANCE:

Acquired from Didier Aaron, Paris, 1987.

## ■29

### A PAIR OF LOUIS XV GILT-WALNUT TABOURETS

CIRCA 1745

With an orange silk velvet rest above a scalloped frame carved with shells and foliage on cabriole legs, with red-painted Wrightsman inventory number 19A or B to undersides  
21 in. (53.5 cm.) high, 21½ in. (55 cm.) wide, 17½ in. (44.5 cm.) deep (2)

\$20,000-30,000

#### PROVENANCE:

Acquired from L'Antiquaire & Connoisseur, New York, 1956.

#### LITERATURE:

F.J.B. Watson, *The Wrightsman Collection*, vol. I, Greenwich, 1966, p. 79, no. 52A/B.



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#### A PAIR OF LATE LOUIS XV BLUE, GREY-PAINTED AND PARCEL-GILT PEDESTALS PROBABLY NORTH ITALIAN, CIRCA 1760

Monogrammed AV and HV, respectively, the sides drilled for affixment to the wall  
65¼ in. (166 cm.) high (2)

\$15,000-25,000

##### PROVENANCE:

Supplied by Jansen, Paris, 1959.

##### LITERATURE:

F.J.B. Watson, *The Wrightsman Collection*, vol. I, Greenwich, 1966, p. 102, no. 70.

### 31

#### FRENCH SCHOOL, CIRCA 1775

*A ceiling decoration with putti and floral garlands*

oil on canvas  
63½ in. (161.3 cm.) diameter

\$30,000-50,000

##### PROVENANCE:

Jean Paul de Clapiers, Marquis de Cabris (1750-1813), with E.M. Hodgkins by 1910.  
His sale; Hôtel Drouot, Paris, 29 May 1937  
with Wildenstein, New York, by 1955.  
Charles and Jayne Wrightsman, New York, acquired from the above.

Purchased from Wildenstein & Co. in 1957, this anonymous painting decorated the ceiling of a vestibule in the Wrightsman's apartment at 820 Fifth Avenue. It was acquired along with *boiserie* paneling that had been carved around 1775 for the Hôtel de Cabris at Grasse, now installed in the Wrightsman Galleries at the Metropolitan Museum of Art.

In an open sky, nine winged putti disport themselves playfully on white and gray clouds. The putti are nude and hold garlands of flowers forming the letters 'A', 'R', 'P', 'M', and an interlocking 'C & M'. The significance of the letters has not been conclusively deciphered, but they likely refer to the names of the original owners of the Hôtel de Cabris, Jean Paul de Clapiers (1750-1813), Marquis de Cabris and his wife, Louise de Mirabeau (d.1807). The most prominent initials, the interlocking 'C' and 'M' in the center of the composition, could allude to the Marquis de Cabris himself, or to the union of the Cabris and Mirabeau families.; indeed, 'M' is executed in pink, a color consistently associated by family tradition with Louise de Mirabeau's name.

The painting probably decorated the central salon on the ground floor of the Hôtel de Cabris (now the Musée d'Art et d'Histoire, Grasse), in rue Mirabeau. It was replaced





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by a chandelier and plaster decorations in a renovation of the building around 1900. The painting was sold with the *boiseries* (subsequently gifted to the Metropolitan Museum of Art by Charles and Jayne Wrightsman; see F. J. B. Watson, *The Wrightsman Collection*, New York, 1970, III, pp. 32-39) in the E. M. Hodgkin sale, Paris on 29 May 1937.

The identity of the author of the ceiling has never been convincingly determined, but its style certainly suggests a dating of circa 1775. The names of Hughes Taraval (1729-1785) and Antoine-François Callet (1741-1823) have been suggested, and both artists trained with Jean Baptiste Marie Pierre (whose style is reflected in the Wrightsman painting) and are known to have painted ceiling decorations early in their careers. Perhaps the most intriguing name posited is that of Nicolas-Guy Brenet (1728-1792), the French history painter who trained with François Boucher, and whose brother, André Brenet, was the Parisian sculptor who was engaged by the Marquise de Cabris to obtain in Paris the *boiseries*, decorations and furnishings for the hôtel. Might it be that he engaged his brother to execute the ceiling painting, as Georges Vindry, curator of the Musée d'Art et d'Histoire proposed in the mid-1970s?



Boiserie from the Hôtel de Cabris, Grasse (c. 1774), gifted by Mr. and Mrs. Wrightsman in 1972, formerly in their dining room at 820 Fifth Avenue  
© The Metropolitan Museum of Art





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### 32

#### A GROUP OF NINETEEN VINCENNES AND SEVRES PORCELAIN FLOWERS

THIRD QUARTER 18TH CENTURY, MOST SOFT-PASTE

Each flower naturalistically modeled, including a tulip and numerous carnations

2½ in. (6.6 cm.) wide, the largest

(19)

\$4,000-6,000

#### PROVENANCE:

Acquired from Partridge, London, 2003 (part).

Acquired from Adrian Sassoon, London, 2004 (part).

### 33

#### A PAIR OF FRENCH SILVERED-BRASS PHOTOPHORES

20TH CENTURY

With later glass shades, candle holder lacking to one, with red-painted Wrightsman inventory number 969A or B

12¾ in. (32.5 cm.) high, overall

(2)

\$2,000-3,000

#### LITERATURE:

F.J.B. Watson, *The Wrightsman Collection*, vol. II, Greenwich, 1966, p. 344 no. 175 A,B.



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### 34

#### A SET OF FIFTEEN SEVRES PORCELAIN 'BEAU BLEU' DESSERT PLATES FROM A SERVICE GIVEN BY CHARLES X TO SIR THOMAS LAWRENCE

CIRCA 1823-25, MOST WITH BLUE STENCILED INTERLACED L'S OR C'S ENCLOSING A FLEUR-DE-LYS, THREE WITH INTERLACED C'S ENCLOSING AN X, VARIOUS GREEN, IRON-RED, GILT AND INCISED MARKS, THIRTEEN WITH PAINTER'S DT PROBABLY FOR G. DROUET, TWO WITH SS. PROBABLY FOR P.-A. SINSSON

Each center enameled in the style of Redouté with a bouquet, the edge of the cavetto gilt with a band of Vitruvian scroll, the dark blue border printed in platinum and gilt with a *mosaïque* pattern of flower-heads between undulating gilt bands

9¼ in. (23.4 cm.) diameter

(15)

\$30,000-50,000

#### PROVENANCE:

A gift of King Charles X to Sir Thomas Lawrence, P.R.A., 1826.

Anonymous sale; Sotheby's, London, 15 June 1994, lot 92.

Sir Thomas Lawrence (1769-1830) was arguably the most successful portrait painter of the Romantic age. He was appointed court painter to the King of England in 1792 and president of the Royal Academy in 1820. The present plates are from a service comprised of some ninety-five pieces given by King Charles X to the noted English portrait painter Sir Thomas Lawrence in recognition of the latter's trip to Paris in 1825 to paint the portraits of both the King and his son, the *dauphin*. Each plate cost 60 *livres*, with the total cost of the service recorded at 8,100 *livres*. What remained of the service was sold after his death at Christie's Great Rooms in London, 5 July 1834 in two lots.

Pierre-Antoine Sinsson is recorded as is recorded as a painter at the manufactory from 1818-48. Gilbert Drouet is recorded at the manufactory as a painter of birds, flowers and ornaments from 1785-1825.







**35**

**JEAN-MARC NATTIER (PARIS 1685-1766)**

*Portrait of Marie Thérèse Geoffrin (1715-1791), Marquise de La Ferté-Imbault, half-length*

signed and dated 'Nattier p.x. / 1739.' (center left)

oil on canvas

18 x 14 $\frac{1}{4}$  in. (45.7 x 37.5 cm.)

\$150,000-200,000

**PROVENANCE:**

with Galerie Cailleux, Paris.

Charles and Jayne Wrightsman, New York, acquired directly from the above, 1963.

**LITERATURE:**

X. Salmon, *Jean-Marc Nattier 1685-1766*, exh. cat., Versailles, 1999- 2000, no. 26, fig. 1.

E. Fahy ed., *The Wrightsman Pictures*, New York, 2005, pp. 176-178, no. 50, illustrated.

Charles and Jayne Wrightsman acquired Nattier's portrait of the 18th-century *salonnière*, the Marquise de Ferté-Imbault from the Galerie Cailleux in Paris in 1963. It is one of the relatively few acquisitions that the couple made together that Mrs. Wrightsman would keep by her side throughout the remainder of her life.

Marie Thérèse Geoffrin (1715-1791), Marquise de La Ferté-Imbault, was born in Paris to a wealthy widower, mirror manufacturer and *valet de chambre* of the royal court, Pierre François Geoffrin and his much-younger second wife, Marie Thérèse Geoffrin (1699-1777), née Rodet, who baptized her first child with her own Christian names. Raised by emotionally distant parents trapped in what was, by all accounts, a loveless marriage, the young Marie Thérèse spent much of her adolescence adjudicating their icy quarrels. In February 1733, at age 18, she was wed at the church of Saint-Roch in Paris to the 21-year-old Philippe Charles d'Estampes, Marquis de La Ferté-Imbault, great-grandson of the Maréchal d'Estampes. She lived briefly with his family until his sudden death in 1737 left her a young widow with a seven-month-old daughter, Charlotte-Thérèse. Her marriage, too, seems to have been less than joyful, but her husband's dukedom had promoted her into the ranks of the nobility. She soon returned to her parents' home, the Hôtel de Rambouillet, where she was born and where she would continue to reside for the rest of her life. (The house still stands at 374 rue Saint-Honoré.) She eventually married again, to Louis Félicité Omer d'Estampes, Marquis de Mauny.

By the time the widowed Marquise de La Ferté-Imbault's returned to her family home, her mother, Mme. Geoffrin, had launched the celebrated salons which would soon make her an admired figure throughout Europe. Although she had had little formal education, Mme. Geoffrin was bright and intellectually curious and in the early 1730s she was invited to attend the salons of Mme. de Tencin, an older neighbor she had befriended on the rue Saint-Honoré. At these weekly gatherings, she entered a new and congenial world in which she was introduced to many of the leading lights of French intellectual and cultural life, including Montesquieu, Fontenelle and La Motte-Houtard. By the later 1730s, Mme. Geoffrin began her own Wednesday afternoon salon, distinguished by a lavish level of entertaining









Fig. 1. Jean-Marc Nattier, *Madame Geoffrin*, 1738, oil on canvas, Tokyo Fuji Art Museum, Tokyo.



Fig. 2. Jean-Marc Nattier, *Marie-Thérèse, Marquise de La Ferté-Imbault*, 1740, oil on canvas, Tokyo Fuji Art Museum, Tokyo.

that Mme, de Tencin could not equal. Several of Tencin's mainstays, such as Montesquieu, began attending Geoffrin's luncheons as well, and they were soon joined by a stimulating array of writers, philosophers and aristocrats, including Voltaire, Horace Walpole, Melchior Grimm, Bernardin de Saint-Pierre, Marmontel, Lord Shelbourne, Stanislaus Augustus, (the future king of Poland), as well as many of the younger *Encyclopédistes*, such as d'Alembert and Denis Diderot, and prominent artists including Boucher, Carle Vanloo, Greuze and Hubert Robert.

Long-strained relations between mother and daughter were made more fraught by Mme. Geoffrin's crucial and very public support of the controversial *Encyclopédistes*, of whom the Marquise de Ferté-Imbault disapproved. (The marquise herself later estimated that her mother contributed between 100,000 and 200,000 *livres* in support of the eventual publication of the *Encyclopédie*.) Although they resided in the same house, mother and daughter led independent lives, the marquise keeping company with deeply religious friends who opposed the Enlightenment principles espoused in her mother's circle. From 1771 until 1777 (the year in which her mother died), the marquise sponsored her own counter-salon called the Order of Lanturelus, held in other rooms in the Hôtel de Rambouillet, which became a forum for an intellectual movement of anti-*philosophes*.

Jean Marc Nattier was only peripherally in Mme. Geoffrin's orbit, but as the leading portrait painter of the Parisian *beau monde* in the middle of the 18th century, their paths inevitably crossed. The son of an obscure portraitist and the younger brother of a history painter, Nattier was elected to the Académie Royale in 1718 as a history painter – his diploma piece is *Perseus Changing Phineas to Stone* in the museum in Tours – but soon turned to the practice of portraiture. No artist of his time was better able to convey the delicacy and charm of feminine beauty without sacrificing the grandeur and physical presence required in the depiction of great ladies.

In one of her notebooks Mme. Geoffrin noted "I was painted by Nattier in 1738 and my daughter in 1740." While the prime version of the portrait of Mme. Geoffrin has not been located, a fine, unsigned replica of it is in the Tokyo Fuji Art Museum (fig. 1). The portrait of the marquise, which remained with descendants of her second husband until 1985, is today also in the same museum (fig. 2). This large and ambitious three-quarter-length depiction of the Marquise de la Ferté-Imbault is one of the artist's masterpieces. Ingeniously enlivened with a palpable sense of motion created by a swirl of satin ribbons, swaths of enveloping silk and billowing swags of velvet drapery spinning about the sitter, the painting features the elegant marquise dressed in an extravagant ball gown and holding a *loup* (a black velvet party mask), her face providing the placid and composed central focus that anchors the composition.

The modestly scaled, Wrightsman oval is signed and dated 1739 and, thus, precedes the large portrait by a year. It has been called a preparatory sketch for the Tokyo painting, but it is highly finished in a manner that finds no comparison among Nattier's actual preparatory studies. (See, for example, the painted studies for the portraits of Marie Josèphe de Saxe and Madame Adélaïde, [Salomon 1999, nos. 59 & 60, respectively], which are loosely blocked-in likenesses with no indications of background or costume.) Rather, the Wrightsman painting is an independent, preliminary work which may have encouraged the subsequent commission of the more ambitious portrait which would follow. Certainly, Nattier referred to it when creating the Tokyo portrait: in both paintings, the marquise takes a similar pose, leaning back and reclining to the left, and her costume – a full, ivory-white silk gown trimmed with salmon-pink ribboning at the neck and bows on her right sleeve – is virtually identical in each.

However, many of the delights of the Wrightsman painting are particular to Nattier's modest and domestic portrayal of its sitter. Her expression conveys a calm and direct openness and intelligence, and an inviting good cheer that accounts for much of the painting's appeal. The beautiful, nuanced rendering of fabrics, subtle palette of rose, ivory and cocoa brown, and gently rendered fall of natural light all contribute to its allure. The warm *sfumato* that envelops the Marquise de La Ferté-Imbault heightens the creaminess of her skin, creating soft atmospheric effects that function as a metaphor for the often-cited charm of the sitter's character and make for a uniquely seductive image.





36

**JEAN-BAPTISTE LE PRINCE (METZ 1734-1781 SAINT-DENIS-DU-  
PORTE)**

*The Musician*

signed and dated 'JB Le Prince / 1769' (lower right)

oil on canvas

24 $\frac{3}{8}$  x 17 $\frac{1}{2}$  in. (61.8 x 44.5 cm.)

\$70,000-100,000

**PROVENANCE:**

Private collection, United Kingdom.

with Wildenstein & Co., London, by 1983.

Mr. and Mrs. Charles Wrightsman, New York, 1983, where acquired as 'A Russian Girl Playing Guitar'.

**EXHIBITED:**

Caracas, Museo de Bellas Artes, *Cinco siglos de arte frances*, 24 May-24 June, 1977, no. 24.

Wichita, Wichita Art Museum, *300 Years of French Painting*, 16 September-7 October, 1979.

London, Wildenstein & Co., *La Douceur de Vivre: Art, Style, and Decoration in XVIIIth Century France*, 1-31 July, 1983, p. 60.

**LITERATURE:**

E.A. Standen, *European post-medieval tapestries and related hangings in the Metropolitan Museum of Art*, vol. 2, New York, 1985, p. 554, incorrectly described as a watercolor.

E. Fahy ed., *The Wrightsman Pictures*, The Metropolitan Museum of Art, ed. Everett Fahy, New York, 2005, pp. 189-191, no. 54, illustrated.





Fig. 1. Jean-Baptiste Le Prince, 'The Repast' from the set of *'Jeux russiens'* tapestries, The Metropolitan Museum of Art, New York.

Charles and Jayne Wrightsman first visited the Soviet Union in 1956 and Jayne Wrightsman returned on numerous occasions during the Cold War and after the opening of Russia to the west, developing close relations with curators at the Hermitage, a museum she generously supported until her death. Le Prince's delightful depiction of a Russian musician served as a memento of a country and people for which she maintained great personal fondness.

An innovative painter, printmaker and draftsman, Jean Baptiste Le Prince made two consequential contributions to the artistic culture of his time. He was one of the earliest practitioners – if not the actual inventor – of an aquatint printing process that revolutionized printmaking in the late 1760s. And he popularized a type of genre painting known as '*russeries*' – picturesque renderings of Russian subjects, settings and costumes – that was comparable to the better-known genres of '*chinoiserie*' and '*turquerie*' and appealed to the widespread French interest in 'exotic' foreign cultures.

Le Prince was born in Metz, a city in northeast France near Nancy, in 1734; his father was an ornamental sculptor and at least one brother was a

musician. After studying art briefly in his hometown, Le Prince was taken to Paris around 1750 by the *maréchal de Belle-Isle*, the military commander of Metz, to enter the studio of François Boucher, the most successful and celebrated painter in France. Boucher's influence on Le Prince was profound, and during his brief apprenticeship with the master, the young artist would form the foundations of the painting style – bright coloring, cheerful subject matter, fluid and creamy brushwork – that he maintained throughout his career.

In 1752, aged 18, Le Prince married Marie Guiton, a rich woman twice his age. It was an unhappy union and after two years together, he left his wife for study in Rome, a trip presumably paid for with her support. He was, by all accounts, little affected by what he saw in the Eternal City, and few traces of Italian influences are discernable in any of his subsequent works. Back in Paris by 1758, Le Prince decided to escape his failed marriage permanently and seek his fortune in Russia, a country whose recent emergence as one of the great powers in Europe made it a site of increasing fascination to the French. The success of other French artists who had recently travelled to Russia may have encouraged Le Prince to make the trip, including that



of the painter Louis Joseph Le Lorrain (1715-1759), the young draftsman Jean Michel Moreau le Jeune (1741-1814), and the celebrated portraitist Louis Tocqué (1696-1772), who was working in Russia in 1757-1758, to considerable acclaim. Perhaps even more appealing, Le Prince had relatives who had already made the move. His brother Marie François Le Prince, a musician, had received commissions from the Imperial court and seems to have resided in St. Petersburg, and his sister and brother-in-law were also in Russia, the latter serving as a professor of Languages at the Russian Academy of Sciences.

Carrying an introduction from his old protector, the maréchal de Belle-Isle to the Marquis de l'Hôpital, French Ambassador in Russia, Le Prince soon received a large decorative commission for the newly constructed Winter Palace. Although Le Prince remained in Russia for at least four years, little is known of his movements there. He seems to have travelled widely, perhaps as far as Siberia, and made a large body of drawings and sketches of contemporary Russian life, its customs, rituals and costumes that he used as the basis for much of his later work.

Le Prince returned to Paris in late 1763. According to Mariette, he had left France a mediocre painter and come home a master. In February 1764, the artist presented himself to the Académie Royale, where he was received as a member on 23 August 1765, upon the presentation of his painting *The Russian Baptism* (Louvre), perhaps his first – and certainly best-known – painting of Russian subject matter. *The Russian Baptism* was one of 15 paintings that Le Prince included in the Salon of 1765 – indeed, all of the pictures he exhibited that year would be *russeries*, as would most of those he showed in each of the subsequent two Salon exhibitions (in 1767 and 1769), a clear indication of the popularity of the genre with collectors and the public, and the degree to which his rising reputation was associated with it. In addition to *'The Cabak' a tavern Outside Moscow* (Nationalmuseum, Stockholm), the highlights of the Salon of 1769 were the charming pair of oval paintings depicting *The Russian Dance* and *The Seesaw* (sold, Christie's New York, 30 October 2018, lot 48), and a small canvas of *Une Russe jouant de la Guitarre* (lost).

The Wrightsman picture also depicts a young Russian woman playing an instrument – what the artist referred to as a 'balalaye', similar to a dombra, a lute-like stringed instrument that has a pear-shaped form – and is dated '1769', but is not the same canvas that was exhibited in the 1769 Salon. That painting was only slightly larger than half the size of the Wrightsman picture and situated its subject in an interior setting, as Gabriel de Saint-Aubin's marginal illustration of it in his copy of the Salon *livret* demonstrates. Instead, the Wrightsman painting is related to the artist's most ambitious venture of the 1760s, his full-scale cartoons for the six-panel series of tapestries produced at the Beauvais manufactory and representing *Jeux russiens*, or Russian entertainments. Le Prince's tapestry series of richly detailed exotic pastorals followed closely in the tradition of Boucher, whose previous series of tapestry decorations, the *Fetes italiennes* and *La tenture chinoise*, had both been great commercial successes for Beauvais. Full sets of Le Prince's Russian series would prove equally popular and were woven at least thirteen times between 1769 and 1793.

The Wrightsman *Musician* relates to a figure standing to the left in *The Repast*, one of the six compositions that made up the *Jeux russiens*. The tapestry – an example of which is in the Metropolitan Museum of Art (fig. 1) -- is a large, multi-figural outdoor scene depicting colorfully dressed Russian figures who picnic and make music beneath the wings of a great tent that has been erected amid a copse of trees near the banks of a river, on which a



Fig. 2. Jean-Baptiste Le Prince, *La Musicienne*, 1768, aquatint, The Metropolitan Museum of Art, New York.

small pleasure boat is moored. The revelers put aside their own instruments to watch the pretty musician strum her 'balalaye'. The tapestry would have been woven in reverse from a painted cartoon by Le Prince (measuring over 11 feet high and almost 20 feet wide), which had to be cut into strips to accommodate the weaving process.

The success of his *russeries* inspired Le Prince to reproduce the most popular subjects in different media for a variety of audiences. The Wrightsman painting derived from the figure that Le Prince first created in 1767-1768 for *The Repast* tapestry cartoon, which he then also translated into a single-figure aquatint version that is dated '1768' (fig. 2). As Everett Fahy noted (2005), "the date of the Wrightsman canvas – 1769 – would appear to preclude it as a model for the print and would also make a preparatory role for the tapestry highly improbable, as weaving began in 1769." Most likely, he continues, "the Wrightsman *Musician* and the smaller Salon version were created as independent cabinet paintings, perhaps based on the large cartoon before it left the studio or after a common preparatory drawing."



37

NICOLAS-ANTOINE TAUNAY (PARIS 1755-1830)

*Brazilian slave*

indistinctly inscribed and dated, 'Léon[ard?] 1821' (lower left)  
oil on canvas  
9% x 7% in. (24.4 x 18.7 cm.)

\$50,000-70,000

PROVENANCE:

The artist.

Madame Nicolas-Antoine Taunay, née Marie Joséphine Rondel, Paris, his wife, by inheritance.

Her sale; Galerie Georges Petit, 3 June 1835, part lot 44, with its pendant.

B. Victor Rondel (1835-1869), her nephew, by descent.

His sale; Déodor-Roguet, Paris, December 27-29, 1869, lot 20.

Anonymous sale; Hôtel Drouot, Paris, 1983, to Guy Stair Sainty.

Charles and Jayne Wrightsman, New York, acquired from the above.

LITERATURE:

Archives Nationales de France, "Un portrait de nègre et un portrait de négresse prisés ensemble à la somme de seize francs", *Taunay* no. M.C., CXVI. A. d'Escragnolle Taunay, *A missão artística de 1816*, Rio de Janeiro, 1956, p. 109.

S.S. Matthiesen, *Old Master and Nineteenth Century Paintings, Drawings, and Sculpture*, New York/London, 1983, p. 19, illustrated.

C. Lebrun-Jouve, *Nicolas-Antoine Taunay (1755-1830)*, Paris, 2003, p. 296 P.699, p. 405 no. 55, p. 422.

E Fahy ed., *The Wrightsman Pictures*, The Metropolitan Museum of Art, New York, 2005, pp. 290-291, no. 77, illustrated.

P. Corrêa do Lago, *Taunay e o Brasil: Obra Completa 1816-1821*, p. 187, Q-1.

Born into an old bourgeois Parisian family, the son of a chemist, Taunay enrolled as a student of Nicolas-Bernard Lépicié at the École des Beaux-Arts and later entered the studio of the history painter Nicolas-Guy Brenet, before training with Francesco Casanova, the landscape and battle painter. He spent his early years travelling around France painting 'en plein air' landscapes with Jean Joseph Xavier Bildaud, Lazare Brunadet and his lifelong friend Jean Louis Demarne. In 1784, he was agréé at the Académie Royale but never became a full member and did not compete for the Prix de Rome. However, on the recommendation of the painters Vien and Pierre, Taunay obtained a royal pension which enabled him to study in Italy for three years. Back in Paris in 1787, he enjoyed immediate success and exhibited regularly at the Salon until 1827. During the Revolution he lived quietly at Montmorency, but under Napoleon's Consulate and Empire received numerous commissions, mostly for large-scale battle scenes, many of which are now at Versailles. In 1795 he was elected a charter member of the Institut de France.

After the fall of the Empire, Taunay was invited to Brazil by the Portuguese ambassador, joining other notable men of arts and letters in establishing an Academy of Fine Arts. He moved to Rio de Janeiro in 1816 with his wife and four of his children and remained for five years. While living in Brazil, he painted works for the Royal Palace and sent paintings home for the Salons. Most of the important works from his Rio sojourn remain in Brazil, in museums and local private collections. Taunay returned to France in 1821.

Taunay's *Brazilian Slave* can be identified as one of a pair of portraits of black sitters, male and female, that remained in the artist's studio upon his death on 20 March 1830. The two paintings are recorded in the artist's *Inventaire après décès* [A.N., M.C., CXVI, 704] as "no. 55: Un portrait de nègre et un portrait de négresse prisés ensemble à la somme de seize francs...." They

next appeared in the auction organized by Taunay's widow, held in Paris on 3 June 1835, as lots 44 & 45: "Un jeune nègre et une jeune négresse, peints par Taunay, d'après nature, au Brésil." The location of the female pendant remains unknown.

The Wrightsman painting is not signed but it bears on the wooden crate on which the young man sits an indistinct inscription and date which appears to read: 'Léon[ard?] 1821'. The name is very difficult to decipher, even under strong magnification, but may be 'Léonard', presumably the name of the sitter, and the date – if indeed it is '1821' – would indicate that the painting was executed in Brazil in the final year that Taunay lived there, confirming the assertion made in the 1835 sale catalogue that the portrait was made "...d'après nature, au Brésil."

In her comprehensive catalogue raisonné of Taunay's paintings, Claudine Lebrun Jouve lists fifty-eight paintings executed in Brazil, most of which were either portraits of local aristocrats or topographical landscapes, with the single exception of a major history painting, the *Sermon of Saint John the Baptist* (Préfecture des Alpes-Maritimes, Nice, LJ P.701) that Taunay painted in 1818 and sent back to Paris for the 1819 Salon.

Several of the topographical landscapes that Taunay made in Brazil – notably *Vue du Largo do Machado a Laranjeiras* (The Catholic University of America, Oliveira Lima Library, Washington, D.C.; LJ P.685) and *Vue de Ponta do Calabouço* (Museu de Arte de São Paulo Assis Chateaubriand; LJ P.685bis) – include small staffage figures of black laborers working the land, quarrying stone or resting at the water's edge, but the Wrightsman painting and its lost pendant are the only known paintings by Taunay to focus on black locals as their primary subject. The Wrightsman painting depicts 'Léonard' with a bright and cheerful smile, engaging playfully with a somewhat agitated parrot; he is entirely naked and wholly unembarrassed by his nudity, and surrounded by a lush, tropical setting which allowed Taunay to demonstrate his much-admired talents as a landscapist. As Asher Miller and Gary Tinterow have suggested (2005), the painting recalls the many images of 'exotics' that were popular in European painting from the 16th century onward, and exudes something of the decorative charm found in 18th-century French fantasies of 'happy blackamoors.' Yet, 'Léonard' – with his casual self-confidence, engaged and lively expression, and proud revelation of his strong and impressively muscled body – displays a striking self-possession and dignity which Taunay evidently admired.

Slavery had been outlawed in France since the Revolution, but remained legal in the French colonies until 1848, and contemporary accounts record the violence and humiliations that black slaves suffered. Although Taunay was a man of the Enlightenment, liberal of mind and socially progressive, an admirer of Voltaire and Rousseau (whose volumes were inventoried in his library), one of his letters to a friend (30 August 1819) details his intention to send paintings back to France to be sold on his behalf to raise needed funds that would enable him to purchase slaves for his household staff.

When Lebrun Jouve published her monograph on Taunay in 2003, she catalogued the two slave portraits (P.699 & P.700) as lost works. In recent correspondence with Asher Miller, Assistant Curator of European Paintings and co-author of the entry on the present painting in the catalogue *The Wrightsman Pictures* (2005), Lebrun Jouve fully endorsed the attribution of the Wrightsman painting to Taunay, describing it as "one of the most charming portraits painted during his life, this one, of course, during his sojourn to Brazil," further noting that it was certainly painted from life and before his return to France in 1821 (e-mail correspondence, 28 February 2015).









■ 38

**A LOUIS XVI GILTWOOD CHAISE**  
BY ANTOINE GAILLARD, CIRCA 1785

Covered in associated 18th century Aubusson tapestry, stamped *GAILLARD* to the front seat rail

\$3,000-5,000

**PROVENANCE:**

Acquired from Jean Lupu, Paris, 1986.

Antoine Gaillard, *maître* in 1781.



■ 39

**A LOUIS XVI GILTWOOD TABOURET**  
CIRCA 1780

Covered in pink silk upholstery  
9 in. (23 cm.) high, 16½ in. (42 cm.) square

\$2,000-3,000

**PROVENANCE:**

Acquired from Kraemer, Paris.

■ 40

**A VELVET UPHOLSTERED TWO-SEAT SOFA**

SUPPLIED BY HENRI SAMUEL, SECOND  
HALF 20TH CENTURY

Covered in peach plush, together with four cushions *en suite* and a flat weave floral tapestry cushion  
75 in. (190.5 cm.)

\$2,000-3,000









■-41

**A LOUIS XV ORMOLU-MOUNTED TULIPWOOD, AMARANTH AND KINGWOOD BOIS DE BOUT MARQUETRY TABLE A ECRIRE BY BERNARD II VAN RISENBURGH, CIRCA 1745**

The cartouche form top with tooled leather writing surface within bois de bout marquetry panels above a conforming frieze fitted with a drawer and a writing slide, stamped *BVRB* twice, largely effaced and twice *JME*, with red-painted

Wrightsmen inventory number 140 to underside

27½ in. (70 cm.) high, 28 in. (71 cm.) wide, 17 in. (43 cm.) deep

\$80,000-120,000

Bernard II Van Risenburgh, *maître* before 1730.

JAYNE WRIGHTSMAN AND THE TASTE FOR BVRB

Over the past seventy years, the Wrightsmen collection has become synonymous with the type of collecting that is scholarly, passionate, and lavish at the same time. Having a keen and trained eye, thirst for knowledge and a drive to form the most exquisite and multi-faceted collection of eighteenth-century French decorative art, Mrs. Wrightsmen collected only the best available to her. The extensive four-volume edition of the Wrightsmen Collection by F.J.B. Watson is a testament to and proof of its all-encompassing nature. The collecting of Mrs. Wrightsmen can be divided into separate phases; her early activity focused on the Rococo style, while her later acquisitions were characterized by an interest in the Louis XVI period. The present table and lot 43 in this sale were both purchased in the 1950s and are characteristic pieces of Mrs. Wrightsmen's early collecting phase. Executed by Bernard II Van Risenburgh, probably the most iconic maker of the Louis XV period, these tables represent the best of French cabinet-making of the mid-eighteenth century. Mrs. Wrightsmen was an avid collector of works by BVRB and, in addition to acquiring pieces of this celebrated master for her personal use, she has also generously donated many of them to the Metropolitan Museum of Art, New York, such as a writing table lavishly inlaid with tinted exotic woods and mother-of-pearl (see D. O. Kisluk-Grosheide, et. al., *European Furniture in the Metropolitan Museum of Art, New haven and London*, 2006, pp. 132-133); an ebony bureau plat (see F.J.B. Watson, *The Wrightsmen Collection*, vol. II, Greenwich, 1966, pp. 295-297); and a pair of Chinese lacquer encoignures (see *ibid.*, vol. I, pp. 170-173).

Bernard II Van Risenburgh, known by his initials as BVRB, was one of the most celebrated *ébénistes* of his era. BVRB established his own workshop independently of his father where his work stood apart from that of his contemporaries with its innovative conception, construction and innovative gilt bronze mounts. He worked almost exclusively for the foremost Parisian *marchands-merciers* of the mid-eighteenth century, such as Thomas-Joachim Hébert, Lazare Duvaux and Simon-Philippe Poirier. They supplied BVRB with the rich and exotic materials such as Japanese lacquer and Sèvres porcelain, which were incorporated into his finest pieces and sold to the most prestigious clientele. Although BVRB collaborated with different *marchands* and was constrained by their individual demands, he developed a highly personal and distinctive style which makes his work instantly recognizable. Perhaps the most significant sign is the exceptional quality

**PROVENANCE:**

Rodolphe Kann (1844-1905), Paris.

Purchased by Duveen Brothers in 1907, along with the entire Kann collection. Possibly purchased from the above by Archer Huntington (1870-1955) and subsequently gifted to Yale University.

An Eastern Educational Institution; Parke-Bernet Galleries, New York, 14 November 1959, lot 298.

**LITERATURE:**

J. Mannheim, *Catalogue de la Collection Rodolphe Kann*, Paris, 1907, cat. 217.

F.J.B. Watson, *The Wrightsmen Collection*, vol. II, Greenwich, 1966, p. 310, no. 152.

of his mounts. Their impeccable *ciselure* lends them a sculptural fluidity unmatched by his contemporaries and most are unique to his *oeuvre*. This not only identifies his work but also suggests that unlike other *ébénistes*, he either designed his own mounts or retained a *bronzier* for his exclusive use. BVRB is also credited with reviving the great marquetry tradition of Louis XIV masters such as André-Charles Boulle, and especially the development of a particularly refined form of end-cut marquetry known as 'bois de bout' marquetry.

The present table and lot 43 are luxurious small-scale items of furniture developed by BVRB in the 1740s and destined for *petits appartements* or *cabinets de retraite* of his wealthy and sophisticated patrons. The two *tables à écrire* in this sale belong to a group of tables of the same profile and proportion, all by B.V.R.B., and with closely related marquetry and mounts. One table stamped *BVRB* of great similarity from the Alexander Collection sold Christie's New York, 30 April 1999, lot 106; one from the H. Farman collection, see P. Kjellberg, *Le Mobilier Français du XVIIIe Siècle*, Paris, 1989, p. 129, fig. C; and another is in the Fondation Jean-Louis Prévost, Geneva, see A. Nicoid, et. al., *Mille Objets pour Genève, Un Patrimoine Enrichi*, Geneva, 1989, cat. no. 33. Other related examples, all of which are stamped by BVRB but which may well duplicate some of the above include a table formerly in the collection of Madame Dubernet-Douine sold Galerie Charpentier, Paris, 11-12 April 1946, lot 141; another from the collection of Madame Louis Burat sold Galerie Charpentier, Paris, 17-18 June 1937, lot 142; and a third from the collection of Paul Dutasta sold Galerie Georges Petit, Paris, 3-4 June 1926, lot 146.

THE PROVENANCE

Although the Wrightsmen Catalogue lists the provenance for this superb table as Collis P. Huntington, the legendary railroad baron and one of the original 'Big Four' of San Francisco, it is actually more likely to have belonged to his son Archer Huntington, as Collis died in 1900, before Duveen's celebrated *en bloc* acquisition of the Rodolphe Kann collection in 1907. Archer Huntington was one of the most generous philanthropists of his era, founding or funding many landmark institutions such as the Hispanic Society of America, and is known to have bought several pieces from Duveen from the Kann collection, many of which he subsequently donated to Yale University.











## 42

### A PAIR OF LOUIS XV ORMOLU-MOUNTED CHINESE CELADON PORCELAIN VASES

THE MOUNTS CIRCA 1755, THE PORCELAIN 18TH CENTURY

The bases with foliage and ribbon-tied reeded banding, with red-painted Wrightsman inventory number 4099 to one, the other indistinct 10¼ in. (26 cm.) high

\$15,000-25,000

#### PROVENANCE:

Acquired from Rosenberg and Stiebel, New York, 1955.

#### LITERATURE:

F.J.B. Watson, *The Wrightsman Collection*, vol. II, Greenwich, 1966, p. 428, no. 239 A/B.

The distinctive ormolu bases of these elegant vases, with their bold scrolls and 'rocaille symétrisé' relate to the work of Jean-Claude Chambellan Duplessis (1699-1774). Duplessis is recorded as a sculptor, ceramics modeler, goldsmith, and *bronzier* working in the rococo manner, and owed his position and success to a number of influential patrons, including the well-connected Victor-Amédée de Savoie, Prince de Carignan, as well as Marc-René de Voyer de Paulmy d'Argenson. While Duplessis held no official title and never received his *maîtrise*, he was widely recognized as such due to the protection

(2)

and accessibility to royal circles that patronage provided. By 1758 he was listed as *Orfèvre du Roi*, and was the artistic director of the Vincennes and Sèvres porcelain factories. In his early career as a *bronzier*, Duplessis worked through the intermediary of *marchands-merciers* who specialized in ormolu-mounted objects employing the services of a *bronzier* as required. A number of entries in the *Livre-journal* of the *marchand-mercier*, Lazare Duvaux show that Duplessis was regularly engaged to provide mounts for Chinese porcelain referred to as *celadon* in the day books for the Marquis de Voyer, Monsieur Gaignat and Madame de Pompadour (L. Courajod, *Livre-Journal de Lazare Duvaux, Marchand-Bijoutier Ordinaire du Roy, 1748-1758*, Paris, 1873, vol. II, nos. 601, 1713 and 1810). After several years his reputation had spread and aristocratic clients such as Augustin Blondel de Gagny and the duc de Chaulnes approached him directly. As an independent *bronzier*, Duplessis would not only have supplied the mounts but also the porcelain. To replenish his stock of Chinese porcelain he frequented the Parisian salerooms, acquiring in 1767 from *la collection Jullienne 'pots pourris de porcelain d'ancien japon' and 'un grand vase de porcelain de Chine'*, the total bill coming to 3800 l.

With their almost identical base mounts, the present vases are related to a pair formerly in the collection of William Beckford, sold Christie's, London, 4 July 2013, lot 39 (£421,875). They are comparable to several similar examples in the Wrightsman Collection at the Metropolitan Museum of Art, New York (1976.155.91, .92; 1977.102.1, .2).



■~43

**A LOUIS XV ORMOLU MOUNTED TULIPWOOD AND KINGWOOD  
BOIS DE BOUT MARQUETRY TABLE A ECRIRE**

ATTRIBUTED TO BERNARD II VAN RIENBURGH, CIRCA 1745

The cartouche form top with a later tooled leather writing surface above a conforming frieze with opposing drawers, one with compartments, with spurious 'C' *couronné poinçon* to one shell mount, largely remounted, with red-painted Wrightsman inventory number 119

27¼ in. (69 cm.) high, 28¼ in. (48.5 cm.) wide, 17 in. (43 cm.) deep

\$40,000-60,000

**PROVENANCE:**

Acquired from Rosenberg and Stiebel, New York, 1953.

**LITERATURE:**

F.J.B. Watson, *The Wrightsman Collection*, vol. II, Greenwich, 1966, p. 312, no. 153.

Bernard II Van Risenburgh, *maître* before 1730.





44

JEAN-AUGUSTE-DOMINIQUE INGRES (FRENCH, 1780-1867)

*Odalisque*

signed 'Ingres Pinx.' (lower left)  
oil on linen, laid down on cardboard  
3¾ x 5½ in. (8.6 x 13 cm.)

\$700,000-1,000,000

PROVENANCE:

The artist.

Jean-Pierre-François Gilibert (1783-1850), Montauban, gifted by the above.

Madame Emilien Montet-Noganets, née Catherine-Pauline Gilibert (1830-1908), Montauban, his daughter, by descent.

Mademoiselle Suzanne Montet-Noganets (d.1935), Montauban, her daughter, by descent.

Madame Léopold Fournier, née Juliette Montet-Noganets (d.1938), her sister, by descent.

Mademoiselle Fournier, Montauban, her niece, by descent.

By descent in her family.

Their sale; Sotheby's, London, 6 June 2001, lot 111.

Jayne Wrightsman, New York, acquired at the above sale.

EXHIBITED:

Paris, Hôtel de Ville, *Exposition des beaux-arts*, 4 May-31 May 1862, p. 43, no. 551.

Paris, École Impériale des Beaux-Arts, *Catalogue des tableaux, études peintes, dessins et croquis de J.A.D. Ingres, peintre d'histoire, sénateur, membre de l'Institut*, 1867, no. 30.

Montauban, *Exposition des beaux-arts à Montauban*, May 1877.

LITERATURE:

Ingres, *Cahier X*, in the Musée Ingres, Montauban, fol. 23, under 'Mes ouvrages' as 'plusieurs petites répétitions' of 'l'odalisque-la grande'.

P. Debia, 'Feuilleton de Courrier: Exposition des beaux-arts à Montauban,' *Le courrier de Tarn-et-Garonne*, 17 May 1862.

H. Delaborde, *Ingres: Sa vie, ses travaux, sa doctrine d'après les notes manuscrites et les lettres du maître*, Paris, 1870, p. 236, no. 76.

G. Wildenstein, *Ingres*, London, 1954, pp. 179-180, no. 95, fig. 54, illustrated.

M. J. Ternois, 'Les œuvres d'Ingres dans la collection Gilibert,' *La revue des arts* 9, 1959, pp. 127-28.

D. Ternois et al., *Ingres*, exh. cat., Paris, 1967, p. 104, under no. 70.

E. Radius and E. Camesasca, *L'opera completa di Ingres*, Milan, 1968, p. 97, no. 82b, illustrated.

D. Ternois and E. Camesasca, *Tout l'oeuvre peint d'Ingres*, Paris, 1971, p. 97, no. 83b, illustrated.

D. Ternois, *Ingres*, Paris, 1980, p. 177 no. 107, illustrated.

V. Burnod, *Fantasma d'Ingres: Variations autour de la Grande Odalisque*, ext. cat., Cambrai, 2004, under no. 3.

D. Ternois and M. J. Ternois, *Lettres d'Ingres à Gilibert*, Paris, 2005, pp. 85-86, 102-103, 104, 272, 279, 320, 501.

E. Fahy ed., *The Wrightsman Pictures*, New York, 2005, pp. 292-295, no. 78, illustrated.





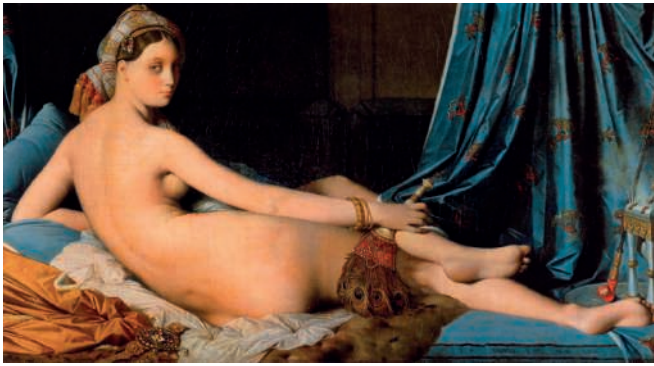


Fig. 1. Jean-Auguste-Dominique Ingres, *La Grande Odalisque*, 1814, oil on canvas, Musée du Louvre, Paris.



Fig. 3. Reverse of the present lot.



Fig. 2. Jean-Auguste-Dominique Ingres, *Caroline Murat*, 1814, oil on canvas, private collection, New York.



Fig. 4. Jean-Auguste-Dominique Ingres, *Jean-François Gilbert*, 1804, oil on canvas, Musée Ingres, Montauban.

The *Grande Odalisque* (Louvre; fig. 1) – one of the signal masterpieces of 19th-century art and among the most immediately recognizable and celebrated images in the world – was commissioned from the 33-year-old Ingres in 1813 by Napoleon's sister, Caroline Murat (fig. 2), as a pendant to the '*Dormeuse de Naples*' (1808), which her husband, Joachim Murat, King of Naples, had purchased from Ingres in 1809. The *Dormeuse*, lost and presumably destroyed in the chaos that followed the fall of Napoleon in 1815, showed a similar reclining nude female seen from the front. The *Grande Odalisque* had not yet been delivered when the Murats lost their throne in May 1815. The Comte de Pourtalès stepped in and acquired it instead, lending it to the Paris Salon of 1819.

Ingres returned again and again throughout his career to the cloistered and perfumed interiors of the Turkish harem. Beginning with the famous *Bather of Valpinçon* (1808; Louvre, Paris) and continuing with his mid-career masterpiece, *Odalisque with Slave* (1839; Fogg Art Museum, Harvard University, Cambridge; a 1842 repetition in The Walters Art Museum, Baltimore) – a variation on the lost '*Dormeuse de Naples*' – and concluding with the erotic surfeit of feminine voluptuousness that is his grand *Turkish Bath* of 1862 (Louvre), itself a final compendium of Ingres' variations of the nude female figure, the artist never grew tired of the many exotic, sensual and sensuous delights he could evoke in depictions of the mysterious and sequestered seraglio.

In the *Grande Odalisque*, Ingres draws on artistic traditions of depicting the nude traceable to classical antiquity and the Italian High Renaissance to create a hermitic world entirely his own. From the first, Salon critics compared the painting to the *Venus of Urbino* by Titian (a painting Ingres would later copy) and recent writers have noted its debt to Michelangelo's monumental figure of Day on the exterior of the Tomb of Giuliano de' Medici. But the celebrated art works that influenced Ingres' conception of the *Grande Odalisque* are completely transformed by

the artist's singular and indelible personal vision. In Ingres' hands, Titian's pliant and comely nude becomes a chilly and marmoreal figure of erotic contradiction and complexity, her body displayed for our delectation with uncompromising directness, but her sphinx-like expression a mask of frosty obliquity. Reclining in Oriental splendor amid an exquisite tangle of silks, satins, furs and feathers, the odalisque exerts an enigmatic fascination that simultaneously invites and repels in equal measure. Despite trafficking in the taste for 'turqueries' and Oriental Exoticism that had been fashionable in French art and decoration for more than a century, Ingres' *Grande Odalisque* would prove a singularly modern creation, one that would exert its seductive influence over Manet's *Olympia* (1863) and Picasso's sibylline portraits of Dora Maar.

The sumptuous nude perplexed many viewers and critics alike with its Mannerist proportions when it was first exhibited in the Salon of 1819. The boneless, serpentine line of her form, her arbitrary anatomical structure -- which one writer observed includes 'three vertebrae too many' -- her impossibly crossed legs and arms that would never match if they were extended, were described by Salon reviewers as 'bizarre', 'Gothic', 'devoid of harmony', and 'barbarous'. The hostile reception that greeted the picture from critics who had been raised in the classical tradition is inexplicable to modern viewers, conditioned as we are by the art of Picasso and Matisse. Nevertheless, even at the time of its unveiling, there were some sophisticated contemporary connoisseurs who understood Ingres' extraordinary vision and succumbed to the *Odalisque's* seductive charms. By the time of Ingres' triumphal return to Paris in 1824, following his long stay in Rome, the artist began to receive commissions for copies of some of his now-canonical early compositions, including the *Grande Odalisque*.

The Wrightsman *Odalisque*, which is signed by Ingres and inscribed in his hand on the reverse (fig. 3), is almost certainly the version of the



Fig. 5. Jean-Auguste-Dominique Ingres, *Jean-François Gilibert*, 1829, graphite on paper, Musée Ingres, Montauban.



Fig. 6. Jean-Auguste-Dominique Ingres, *Catherine Pauline Gilibert*, 1842, graphite on paper, Musée Ingres, Montauban.

*Grande Odalisque* that Ingres had promised his friend Jean-Pierre-François Gilibert (1793-1850) at least as early as 1829. In a letter posted on 7 April 1829, Ingres' wife wrote to Gilibert that "I won't have the frame for the *Odalisque* until the end of this week. I hope to have everything next week. Time is necessary to ensure that the clock is well regulated. Don't worry about the shipping; all will go well."

Like Ingres, Gilibert was a native of Montauban, and was the artist's lifelong friend. After their shared childhood in the south of France, the two were reunited in Paris in 1797, where Ingres was a pupil at the Académie Royale de Peinture, Sculpture et Architecture and Gilibert was completing his legal training. A lover of art and music, Gilibert was fully immersed in the artistic circles in which Ingres moved and their close camaraderie lasted until Ingres left for Rome in September 1806. The artist's painted portrait of Gilibert (1804-05; Musée Ingres, Montauban; fig. 4)) is one of his most intimate and accomplished early works. In correspondence in 1817, Ingres affirmed their bond, writing to Gilibert that "you are my oldest (since we knew each other as children) and only real friend; and so we shall remain, I hope, as long as we live."

After Gilibert returned to Montauban, where he lived the rest of his life, he and Ingres saw each other only infrequently, though they continued a

lively correspondence. Ingres' subsequent portrait drawing of Gilibert (Musée Ingres, Montauban, fig. 5) commemorated a rare trip to Paris that the lawyer made early in 1829, certainly the very trip when Ingres promised to paint him the *Odalisque* now in the Wrightsman Collection. By April of that year, Gilibert was back in Montauban – prompting Mme. Ingres' aforementioned letter encouraging his patience over shipping the painting – and he shortly thereafter married. Tragically, his young wife died in 1832, only three years after their marriage and two years after giving birth to their only child, Pauline (1830-1908). Ingres was very fond of the girl (making a portrait drawing of her, when she and her father visited the artist in Paris in 1842; Musée Ingres, Montauban; fig. 6), and after Gilibert's own premature death in 1850, the childless Ingres treated Pauline like an adopted daughter. The present painting was inherited by Pauline Gilibert, later Mme. Emilien Montet-Noganets, upon the death of her father and passed by descent through her heirs until its sale at auction in 2001, when it was acquired by Jayne Wrightsman.

The Wrightsman painting, which is executed on fine linen laid down on cardboard, corresponds in size to an 1828 engraving of the *Grande Odalisque* by Ingres' friend Achille Réveil. Ingres used tracing throughout his career to transfer images, and it is likely that in order to make the present work he used a sheet of tracing paper to copy the etching

and then employed a stylus to trace the contours of the figure onto the piece of linen on which the present work is painted. Infrared reflectography demonstrates that the composition was drawn in pencil in all its details by Ingres, then colored in paint. Returning to the subject years after completing the *Grande Odalisque*, Ingres imbues this replica made for his childhood friend with a warmth and gentleness absent in the cool and imperious canvas in the Louvre. The delicacy and fluency of the paint handling, flickering lightness and facility of the brushwork, and elegance of the color palette are all characteristic of Ingres' finest paintings of the late 1820s, making the Wrightsman *Odalisque* an object of exquisite aesthetic refinement. Its fascinating genesis reveals it to be a poignant and personal memento of a deep and lifelong friendship.

In addition to the present painting, at least four other variant versions by Ingres of the *Grande Odalisque* are known, all larger than the Wrightsman painting: a grisaille in the Metropolitan Museum of Art, New York (fig. 7); a version, dated 1817 and once owned by the sculptor Baron Henri de Triqueti, now in a private collection in New York (fig. 8); a version from 1824, made as a gift for the painter Comte Lancelot-Théodore Turpin de Crissé, and now in the Musée des Beaux-Arts, Angers (fig. 9); and a version with a gray painted border, made for Marcotte Genlis and now in the Musée Mahmoud Khalil, Cairo.

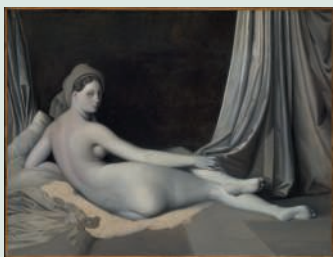


Fig. 7. Jean-Auguste-Dominique Ingres, *Odalisque*, c. 1824-34, oil on canvas (grisaille), The Metropolitan Museum of Art, New York.



Fig. 8. Jean-Auguste-Dominique Ingres, *Odalisque*, 1817, private collection, New York.



Fig. 9. Jean-Auguste-Dominique Ingres, *Odalisque*, 1824, oil on canvas, Musée des Beaux-Arts, Angers.





45

45

**A PAIR OF JAPANESE CLOISSONNE ENAMEL ON PORCELAIN PEAR-FORM VASES, MOUNTED AS LAMPS**

MEIJI PERIOD (1868-1912)

Each decorated with mon, various blooms, foliage and butterflies on a black ground, signed on base  
14 in. (35.5 cm.) high, the porcelain

(2)

\$2,000-3,000

**PROVENANCE:**

Acquired from Trove, London, 1976.

■ 46

**A VELVET UPHOLSTERED TWO-SEAT SOFA**

SUPPLIED BY HENRI SAMUEL, SECOND HALF 20TH CENTURY

Covered in olive velvet plush with trim, with complementary throw pillows

84 in. (214.5 cm.) long

\$2,000-3,000

47

**A PAIR OF ORMOLU-MOUNTED CHINESE CRACKLE-GLAZED CELADON PORCELAIN EWERS**

THE MOUNTS RESTAURATION, CIRCA 1820-40, THE PORCELAIN 18TH/EARLY 19TH CENTURY

The scrolling foliate handle with a fully sculpted winged dragon and spout molded with shells, the Song-style glaze with dark crackles and pale gold crackles, both with losses and restorations to the molded porcelain dragons, with red-painted Wrightsman inventory number 432A or B

19¼ in. (49 cm.) high

(2)

\$30,000-50,000



46



47



The sketch by Gabriel de Saint-Aubin from his personal catalogue of the 1768 sale of Louis-Jean Gaignat

**PROVENANCE:**

Acquired from Rosenberg and Stiebel, New York, 1952.

**LITERATURE:**

F.J.B. Watson, *The Wrightsman Collection*, vol. III, Greenwich, 1966, p. 432, no. 242 A/B.

This pair of ewers is inspired by a small group of similar vessels that combined exotic Chinese porcelains with dragon-mounted ormolu handles. Interestingly Gabriel de Saint-Aubin drew a ewer of very similar design into the margins of the Louis-Jean Gaignat sale catalogue of 14 February 1769, and the pair of ewers he illustrated are likely the same which eventually sold from The Collections of Lily & Edmond J. Safra, Sotheby's, New York, 3-4 November 2005, lot 130 (\$1,248,000). Surviving examples of similar form from the 18th century include a pair of ormolu-mounted Kangxi vases surmounted by dragons, originally from the Duc d'Aumont collection, and a garniture incorporating very similar crackle grey celadon porcelain in the Louvre (D. Alcouffe, *et al.*, *Gilt bronzes in the Louvre*, Dijon, 2004, cats. 40 - 42, pp. 89 - 93). Most recently, a very similar pair of Louis XV ewers formerly in the collection of Gregory de Ligne Gregory at Harlaxton Manor sold Christie's, London, 5 July 2012, lot 11.





48

**A PAIR OF CHARLES X GILT-STAMPED PAPER, GILT PAPER, PARCEL-GILT AND PRINT-APPLIED OBELISKS**

CIRCA 1825

With applied prints of figures and genre scenes  
19¼ in. (49 cm.) high

(2)

\$7,000-10,000

**PROVENANCE:**

Acquired in Paris, 1985.

49

**A PAIR OF LOUIS XV ORMOLU-MOUNTED CHINESE CRACKLE-GLAZED PORCELAIN BOWLS**

CIRCA 1745, THE PORCELAIN 17TH/18TH CENTURY

The Song-style crackle glazed bodies with scrolling foliate handles on rocaille base, with red-painted Wrightsman inventory number 435A or B  
5¼ in. (13.5 cm.) high, 6¼ in. (16 cm.) wide over handles

(2)

\$8,000-12,000

**PROVENANCE:**

Baroness Renée de Becker.

Acquired from Rosenberg & Stiebel, New York, in 1958.

Baroness Renée de Becker was the great granddaughter of Baron James de Rothschild and one of the great tastemakers in the United States of the twentieth century. A grande dame of high society, she lived at 820 Fifth Avenue in the apartment that she eventually sold to Mr. and Mrs. Wrightsman. Her personal taste greatly influenced the collecting of the Wrightsmans and thus she can be indirectly credited with the formation of the Wrightsman collection. In fact, it was the Baroness, who introduced the Wrightsmans to famed interior designer and president of Maison Jansen, Stéphane Boudin, who advised the couple on purchases, collecting and decorating. Mrs. Wrightsman kept and lived with a number of objects from the Baroness' collection, including these bowls.



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## ■50

### A LOUIS XVI ORMOLU AND WHITE MARBLE GUERIDON

ATTRIBUTED TO ADAM WEISWEILER AND ALMOST CERTAINLY SUPPLIED BY DOMINIQUE DAGUERRE, CIRCA 1785-90

With two tiers on scrolled rope-twist supports, with red-painted Wrightsman inventory number 143 to the underside  
27½ in. (70 cm.) high, 19½ in. (49.5 cm.) diameter

\$25,000-40,000

#### PROVENANCE:

Acquired from René Weiller, Paris, via Rosenberg and Stiebel, New York, 1968.

The design for this elegant *guéridon* was almost certainly provided by Dominique Daguerre, the celebrated *marchand-mercier*, whose innovative 'arabesque' and 'Etruscan' furniture gained him much acclaim in the last quarter of the 18th Century. Daguerre probably developed the present model

circa 1785, as the sale of M. Bergeret on 24 April 1786 lists one example with a porphyry top: '388 Une table de porphyre, ronde, supportée par un pied en bronze à trois consoles à bandeaux, a baguettes dorées, & anneaux; le tout lié par doubles baguettes de forme triangulaire. Hauteur 26 pouces, diametre 14 pouces.' The table was sold for 340 livres to M. Letoffé.

A *guéridon* with similar rope-twist uprights from the collection of Baronne Roger de Sivry, sold Paris, 22 March 1904, lot 206 and subsequently in the collection of Madame Barletta de Cates, sold Christie's Paris, 18 March 2003, lot 333, is faintly stamped by Adam Weisweiler with whom Daguerre collaborated on numerous occasions. A further *guéridon* also with rope-twist uprights is illustrated in the collection of Consuelo Vanderbilt Balsan and Colonel Jacques Balsan in the *petit salon* at hôtel Marlborough, Paris in the privately printed catalogue of their collection, L-H. Prost, *Collection de Madame et du Colonel Balsan*, Paris, 1936, plate CXIV.





■ 51

**A RESTAURATION ORMOLU, CUT-GLASS AND ROCK CRYSTAL TEN-LIGHT CHANDELIER**

CIRCA 1820-40, THE BOBECHES AND DRIP-PANS LOUIS XVI, AND WITH LATER EMBELLISHMENTS AND ALTERATIONS

The corona with foliate fronds above a faceted stem with ormolu and cut-glass chain suspensions, the scrolled branches terminating in rosettes, restorations and replacements to glass and rock crystal elements

50 in. (127 cm.) high, 33½ in. (85 cm.) diameter

\$60,000-100,000

**PROVENANCE:**

Baron Boël, Brussels.

Acquired from Rosenberg and Stiebel, New York, 1958.

**LITERATURE:**

F.J.B. Watson, *The Wrightsman Collection*, vol. II, Greenwich, 1966, p. 354, no. 181.

P. Kjellberg, *Connaissance des Arts*, July 1963, p. 66, fig. 7.

Chandeliers in gilt-bronze, hung with precious rock crystal and cut-glass, were prized objects in the 18th and first half 19th century and were reserved only for the most elite of patrons. A related Louis XVI example featuring spiral-twisted arms issuing from a pierced central rim from the Collection of Michael Simon sold Christie's, New York, 7 June 2011, lot 234, and a celebrated example *circa* 1785 and also featuring partly spiral-twisted arms, delivered by Dominique Daguerre to the Marquis de Laborde and probably executed by François Rémond, sold from the collection of Hubert de Givenchy, Christies, Monaco, 4 December 1993, lot 40.

**THE PROVENANCE**

Baron Boël possibly refers to René Boël (1899-1990), a Belgian industrialist and steel magnate who also founded the Museum of Modern Art in Brussels.









52

**52**

**A PAIR OF REGENCE STYLE SILVERED-  
BRASS PHOTOPHORES**

20TH CENTURY

Each stamped with a fleur de lys and a shield  
18 in. (46 cm.) high

(2)

\$5,000-8,000

**53**

**A PAIR OF FRENCH ORMOLU CHENETS**

MID-19TH CENTURY

With foliate scrolls on fluted bases  
10 in. (25.5 cm.) high, 17½ in. (44.5 cm.) wide, 25 in.  
(63.5 cm.) deep

(2)

\$4,000-6,000

**PROVENANCE:**

Acquired from Segoura, Paris, 1986.



53



54

54

**A SET OF FOURTEEN CHINESE EXPORT ARMORIAL PLATES**  
QIANLONG PERIOD, CIRCA 1750

Comprising eight dinner and six soup plates, each brightly enameled with the coat-of-arms of Solier within borders of fruiting and flowering vine in grisaille and gilt, probably from a dinner service made for Jean Solier of the Vaud region of Switzerland

9 in. (22.8 cm.) diameter

(14)

\$3,000-5,000

**PROVENANCE:**

Acquired from Mallett & Son, London, in 1985.



55

**A CHINESE PAINTED RED LACQUER STAND**  
18TH-19TH CENTURY

Decorated in the center with a bird on a flowering branch within a decorative border, the top raised on a narrow pierced waist and short cabriole legs

4 7/8 in. (12.7 cm.) high

\$3,000-5,000



55





■56

**A CHINESE GILT-DECORATED RED LACQUER KANG TABLE,  
KANGJI**

17TH CENTURY

The top decorated in gilt with roundels enclosing dragons and phoenixes, above the pierced waist and cusped beaded aprons decorated with pairs of phoenix and dragon confronting on a lotus blossom, all raised on beaded cabriole legs

12¾ in. (32.3 cm.) high, 36¾ in. (93.3 cm.) wide, 26¼ in. (66.7 cm.) deep

\$50,000-70,000

**PROVENANCE:**

Acquired from G. Fabre & Fils, Paris, 1968.

The present kang table is a rare example of early Imperial furniture, which rarely survives in such well-preserved condition. Of particular note are the striding gilded dragons and phoenixes in flight, which can be seen on the aprons, and the finely painted dragons and phoenixes in various attitudes enclosed in roundels on the top. This decoration can also be seen on red, lacquered and gilt-decorated dining table in the Qing Court collection, illustrated in *The Complete Collection of Treasures of the Palace Museum - Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, p. 120-121, pl. 103, which depicts similarly rendered striding dragons chasing a flaming pearl on the cusped apron, and dated to the late Ming-early Qing dynasty. The dragon and phoenix roundels are related to the floral roundels painted to the top of a long, red lacquered and gilt-decorated table with everted ends, in the Qing Court collection, illustrated in *The Complete Collection of Treasures of the Palace Museum - Furniture of the Ming and Qing Dynasties (II)*, Hong Kong, 2002, p. 157, pl. 140, and dated to the Qing dynasty.



## ■ 57

### A VERY RARE CHINESE IMPERIAL CARVED AND PAINTED RED AND BLACK LACQUER, MOTHER-OF-PEARL-INSET KANG TABLE, *KANGJI*

QIANLONG PERIOD (1736-1795)

The top painted with a diaper pattern enclosed within a decorative border, above the narrow waist set with mother-of-pearl roundels, the legs and sides finely carved with dense floral meander, the whole raised on delicate scrolling legs

13¾ in. (34.9 cm.) high, 37¼ in. (94.6 cm.), 14¾ in. (37.5 cm.) deep

\$50,000-70,000

#### PROVENANCE:

Acquired from Spink & Son, London, 1972.

The present *kang* table appears to be part of a group of low rectangular carved red lacquer *kang* tables that are associated with Imperial production during the 18th century. While slight variations on the form exist, these tables are generally found in closely related shapes and with similar decoration.

See, for example, the carved red lacquer *kang* table of similar form, dated to the Qianlong period, in the Qing Court collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (III)*, Hong Kong, 2002, p. 151, no. 134. (Fig.1) The illustrated table is carved in openwork on the sides with *ruyi* heads, and features similar inward scrolling feet, cusped apron and corner spandrels. Both the example in the



A carved red lacquer kang table, Qianlong period, The Palace Museum/  
Image copyright © The Palace Museum

Palace Museum and the present table have a plain lacquered top and heavily carved sides, suggesting that while there may be small differences in the group, the two were likely produced in the Palace workshops for Imperial use. Another carved red lacquer *kang* table, also with a painted top, but raised on more elaborate base stretchers was sold at Christie's New York, 22-23 March 2012, lot 1995.





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**A LARGE CHINESE EXPORT FIVE-PIECE FAMILLE ROSE GARNITURE**

EARLY QIANLONG PERIOD (1736-1795)

Comprising a pair of beaker vases and three baluster vases and covers, each brightly painted with large, shaped panels of riverscapes alternating with double-gourd vases overflowing with spring flowers, all beneath a wide collar of elaborate and colorful lappets  
20½ in. (52 cm.) high, the vases and covers

\$30,000-50,000

**PROVENANCE:**

Acquired from Didier Aaron, Paris, in 1989.

(8)

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**A MASSIVE PAIR OF CHINESE EXPORT PHOENIX**

QIANLONG PERIOD (1736-1795)

Modeled perched on pierced, splash-glazed rockwork in mirror image, their heads cocked alertly, the plumage on their long necks and folded wings picked out in vibrant famille rose enamels and highlighted in gilt  
26¼ in. (66.6 cm.) high

(2)

\$80,000-120,000

**PROVENANCE:**

Acquired from Rosenberg & Stiebel, New York, 1955.

**LITERATURE:**

F.J.B. Watson, *The Wrightsman Collection*, vol. IV, pp. 422-423, cat. 195 A-B.



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Pairs of Chinese porcelain birds of this impressive size were often mounted in ormolu and featured in important European collections. Compare a pair in the collection of the Rt. Hon. Sir Philip Sassoon, Bt., sold Christie's London, 2 May 1935 and a pair in the collection of a European Royal family, sold Christie's London, 1 April 1968 and again 6 November 1995. More recently, a slightly smaller pair of this model mounted in Louis XV ormolu by Duplessis and formerly in the collection of Ogden Mills was sold Christie's, London, The Exceptional Sale, 4 July 2013, lot 9.





■60

**A PAIR OF LOUIS XV GILTWOOD FAUTEUILS**

BY JACQUES JEAN-BAPTISTE II TILLIARD, CIRCA 1755

Each with stylized shell form cresting and apron with floral sprays, with a cartouche form back and serpentine seat upholstered à chassis in terra cotta silk velvet, on shell carved cabriole legs, stamped *TILLIARD* to the back rails, with red-painted Wrightsman inventory number 79A or B (2)

\$80,000-120,000

**PROVENANCE:**

Acquired from Rosenberg and Stiebel, New York, 1960.

**LITERATURE:**

F.J.B. Watson, *The Wrightsman Collection*, vol. I, Greenwich, 1966, p. 6, no. 4A,B.

Jacques Jean-Baptiste II Tiliard, *maitre* in 1752.

The richly carved frames of these grandly scaled fauteuils are typical of the work of the celebrated Tiliard dynasty of *menuisiers*. Considered to be among the most talented workshops of the Louis XV era, it was founded by Jean-Baptiste Tiliard (1685-1766) who worked in conjunction with his brother, Nicholas, until 1750 and his son, Jacques Jean-Baptiste. Tiliard often employed other skilled *sculpteurs* such as Nicolas Heurtaut, Damien Quintel and Toussaint Foliot to assist with his commissions. In 1728, he was appointed *maitre menuisier du Garde-Meuble du Roi* and his son, Jean-Baptiste II, succeeded him and continued to use his stamp after his retirement in 1766. The Tiliard dynasty received regular Royal commissions and provided work for such distinguished clientele as the Prince de Soubise and the Marquise de Pompadour. As noted by F.J.B. Watson, because father and son worked together at the same time and in the same style, this fauteuil could have been made by either father or son, see F.J.B. Watson, *The Wrightsman Collection*, vol. I, Greenwich, 1966, p. 6. Whether an artistic cooperation between father and son or a creation of just one of them, this pair of fauteuils is a particularly grand and sculptural product of the Tiliard workshop. With the front of the seat rails and the backs centered by petal-carved cartouches echoing the same motifs on the knees, the overall composition of these chairs is particularly well balanced and foreshadows the dawning of Neoclassicism. Although authorship cannot be determined with certainty, because of this new and fresh approach to decoration, it is more likely that the present fauteuils are the work of Jacques Jean-Baptiste Tiliard.









■ 61

**A LOUIS XVI GILTWOOD TABOURET**  
PROBABLY VIENNA, LATE 18TH CENTURY

Covered in peach silk upholstery  
12 in. (30.5 cm.) high, 15½ in. (39.5 cm.) wide, 11½ in. (29.5 cm.) deep

\$1,500-2,500

**PROVENANCE:**

Acquired from Steinitz, Paris, 1988.

■ 62

**A PAIR OF LOUIS XV GILTWOOD CHAISES**  
BY JEAN-BAPTISTE I TILLIARD, CIRCA 1745

Each with cartouche back and serpentine seat with heart form cresting,  
terracotta silk velvet, one stamped *TILLIARD*, with red-painted Wrightsman  
inventory number 43A or B to undersides

\$8,000-12,000

**PROVENANCE:**

Acquired from René Weiller, Paris, via Rosenberg and Stiebel, New York, 1957.

**LITERATURE:**

F.J.B. Watson, *The Wrightsman Collection*, vol. I, Greenwich, 1966, p. 49, no. 35  
A/B.

Jean-Baptiste I Tiliard, *maître* in 1717.

(2)

The heart-shaped cartouche is a hallmark of the Tiliard workshop and was  
used by both Tiliard father and son. It has been suggested that there was a  
tendency at the Tiliard *atelier* during the period 1743 to 1766 to emphasize  
the corners of the back as is the case in the present lot, see P. Verlet, *Les  
Meubles Français du XVIIIe Siècle*, vol. I, Paris, 1956, p. 49. This strengthens  
the likelihood that these chairs were made by Jean-Baptiste I Tiliard.



**A PAIR OF LOUIS XV ORMOLU-MOUNTED CHINESE  
COROMANDEL LACQUER ENCOIGNURES**

BY MATHIEU CRIAERD OR ANTOINE MATHIEU CRIARD, CIRCA 1750

With *brèche d'alep* marble tops above serpentine cases, previously further mounted, each with an indistinct ink stamp to the top, each stamped *M. CRIAIRD* to the top

35 in. (89 cm.) high, 30½ in. (77.5 cm.) wide, 22¼ in. (56.5 cm.) deep (2)

\$25,000-40,000

**PROVENANCE:**

Acquired from Segoura, Paris, 1983.

Mathieu Criaerd, *maître* in 1738 or Antoine Mathieu Criard, *maître* in 1747.

These encoignures, with their sophisticated incorporation of Chinese coromandel lacquer, exemplify the early fashion for lacquer-mounted furniture promoted by *marchands-merciers* during the 18th century. However, French furniture incorporating Chinese coromandel lacquer is quite rare, due in large part to its inherent fragility which makes it incredibly hard to manipulate. Though coromandel lacquer is recorded in the stocks of the Parisian *marchands-merciers*, it is often linked with the mention that it is damaged. In 1755, the *marchand* Simon de la Hoguette records forty pieces of coromandel lacquer as *endommagées* and Duveaux, the *marchand* who frequently worked with Bernard II van Risenburgh (BVRB) mentions four such panels in 1758 (T. Wolfesperges, *Le Meuble Français en Laque au XVIIIe Siècle*, Paris, 2000, p.55).

One of the earliest examples with coromandel lacquer is a commode circa 1730 attributed to BVRB and supplied to the duc and duchesse du Maine for the château de Sceaux (2005.14.1) and sold from the collection of Jean Rossingno; Art Curial, Paris, 13 December 2005, lot 119 (€1,272,327). As with many of their aristocratic contemporaries, the duc and duchesse de Maine had clearly embraced the hugely fashionable taste for the Orient which was a result of the vast array of luxurious objects created by the *marchands-merciers*. The furniture at this time would include Japanese or Chinese lacquer or the French equivalent, known as *verniss martin*, with only a scant few known to incorporate coromandel lacquer. A related pair of encoignures incorporating Chinese coromandel lacquer by BVRB are in the Wrightsman Collection at the Metropolitan Museum of Art, New York (1983.185.2).

Although the stamp on the present lot lacks an 'E', they appear to be by Mathieu Criaerd, who specialized in lacquer commodes early in his career and made furniture for the celebrated *marchand-mercier* Thomas Joachim Hébert, who was one of the main suppliers of costly lacquer furniture to the *Garde-Meuble Royal* in the 1740s. Antoine Mathieu Criard (1724-1787) was the eldest son of Mathieu Criaerd (1689-1776). He usually stamped his pieces 'CRIAIRD', with or without his initials, to differentiate his work from that of his father.





■64

**A GEORGE III AXMINSTER CARPET**

DESIGNED BY ROBERT ADAM, WOVEN BY THOMAS WHITTY,  
ENGLAND, LATE 18TH CENTURY

Having a large circular medallion with an ivory floral-filled center on a rose cruciform shape with honeysuckle vines and ivory lunettes of floral garlands all on a dark camel field with *rinceaux* and rosettes with similar end panels all within an inner ivory leafy viney border and an outer rose viney border, with outer brown leaf-tip borders at both ends

Approximately 23 ft. 5 in. x 15 ft. 5 in. (714 cm. x 470 cm.)

Wool pile with wool warp and hemp weft

\$120,000-180,000

**PROVENANCE:**

Commissioned by the 4th Earl of Shaftesbury (1711-1771) from Thomas Whitty for the Small Yellow Drawing Room at St. Giles House, Dorset.

By descent at St. Giles House, Dorset,

The Property of the 10th Earl of Shaftesbury; Christie's, London, 26 June 1980, lot 98.

Acquired from Dildarian, Inc., New York, 1983.

The best known and most successful carpet weaving workshops in England were the looms established at Axminster in Devon by Thomas Whitty in 1755. Whitty (1713-1792), an energetic weaver of cloth, recognized the growing demand for carpets among the aristocracy and wealthy merchant classes during the second half of the 18th century. Inspired by popular "Turkey Carpets", self-taught Whitty set out to make hand-knotted seamless carpets on a large upright loom. Axminster carpets were quickly recognized as the best English produced carpets available, with Whitty winning prizes for carpet weaving by the Society of Arts in 1757, 1758 and 1759. Further appreciation is illustrated by a royal visit from George III in 1783, the commissioning of carpets by the Prince of Wales, as well as commissions from the leading architectural designers of the day such as James Wyatt and Robert Adam.

Whitty's first major patron was Anthony Ashley-Cooper, 4th Earl of Shaftesbury (1711-1771) and his first wife, Lady Susannah Noel (d. 1758) who were extensively renovating their country residence, Saint Giles House in the village Wimborne Saint Giles in nearby Dorset. A perfect example of



The small drawing room at St Giles' House, showing the carpet *in situ*  
Pub Orig CL 10/09/1943

an English country house, St Giles House was originally built by Anthony Ashley-Cooper, 1st Earl of Shaftesbury, in 1650.

In Whitty's 1790 written account of the founding of Axminster, he expounds on their important patronage:

"... many gentlemen came, out of curiosity, to see it, and professed their desire to encourage it, by ordering for carpets. Among them, one of the first was Mr. Cook of Slape, near Beaminster; who ordered for a carpet from the first pattern I ever made. When I carried this Carpet home, I met Mr. Cook at Beaminster, who desired me to open it to show it to a gentleman there with him. This gentleman was a Mr. Twyinhoe, of Temple, London; and was steward to the Earl of Shaftesbury. He was much pleased with the sight of it, and told me he should be glad to render me all the services he could, for the encouragement of a new manufacture. Accordingly, he mentioned it to Lady Shaftesbury, who was a liberal encourager of Arts and manufactures. Her Ladyship desired him to request Mr. Cook to spare her that carpet, as she imagined it to be the first carpet that had been made... Lord and Lady Shaftesbury were so well pleased with that carpet that they and their family have been since some of our best customers." (Bertram Jacobs, *Axminster Carpets*, Leigh-on-Sea, 1970, p. 24)

In addition to buying the first Axminster carpet ever made, Lord and Lady Shaftesbury purchased the present carpet for the Small Yellow Drawing Room (see image) where it remained until it was sold at Christie's London in 1980 in the iconic and landmark sale *Highly Important English Furniture and Sculpture from St. Giles House, Dorset*. Another elegant George III Axminster was also included in this sale, as well as superb examples of carved giltwood including the iconic St. Giles's chandelier and no less than four pairs of armchairs and two sofas from the celebrated St. Giles's suite of seat furniture.

Because of his agility with and knowledge of classical antiquity, Robert Adam quickly ascended in popularity and became the architect to employ. For the vast majority of his commissions in London, Adam used Thomas Moore of Moorfields to supply the carpets, particularly for the Duke of Northumberland at Syon, and for Robert Child at Osterley Park. When working outside the city, however, he frequently collaborated with Whitty, as can be seen with carpets still in their original settings at Harewood House in Yorkshire and Saltram House in Devon, not too far from Axminster, each retaining two original carpets to this day (Sherrill, Sarah B., *Carpets and Rugs of Europe and America*, New York, 1995, pls. 200-201 and pls. 195, 197).

Whitty had no qualms about copying and using designs by Adam and other designers for his own customers (Jacobs, *op. cit.*, p. 42). The present carpet's design structure is identical to that now in the Dining Room at Saltram House that Robert Adam designed around 1775 for John Parker (1734-1788), a Member of Parliament for Devon (Sherrill, *op. cit.*, pl. 197). The design of the carpet echoes the stucco ceiling but in the central medallion the painted poetic scenes in the lunettes on the ceiling are replaced with floral festoons on the carpet (for an image of the ceiling, see Beard, Geoffrey, *The Work of Robert Adam*, New York, 1978, pl. 35). Although no drawing for the carpet survives, a drawing of the ceiling dated 1768 is in the Soane Museum (Adam Drawings, Soane Museum, vol. 11, no. 256, titled "Cieling [sic.] of the Library at Saltram", see Jacobs, *op. cit.*, fig. 41).

The present carpet, however, is the only known example to have a cream ground for the lunettes in the central medallion; the others all share a dark brown ground. Another example, with different colors, on a light brown field was acquired in 1954 by the Rijksmuseum, Amsterdam (Jacobs, *op. cit.*, pl. 29). A slightly smaller version with the same coloration was sold by Christie's London, 22 September 2011, lot 153. While another example, displays the same design but with a *ton-sur-ton* delicate trellis covering the dark brown field (see Christie's New York, 18 October 2002, lot 326).









65

**A PAIR OF EARLY LOUIS XV ORMOLU TWIN-BRANCH WALL-LIGHTS**

CIRCA 1730

Each of scrolling foliate form, with red-painted Wrightsman inventory numbers 551A or B

18½ in. (47 cm.) high, 13 in. (33 cm.) wide

\$20,000-30,000

**PROVENANCE:**

Acquired from Madame Henriette Bouvier, Paris, via Rosenberg and Stiebel, New York, 1953.

**LITERATURE:**

F.J.B. Watson, *The Wrightsman Collection*, vol. II, Greenwich, 1966, p. 401, no. 214 A/B.

(2)

With their naturalistic acanthus branches and fruiting oak leaves issuing from a central scroll, these elegant wall-lights reflect the Louis XV 'pittoresque' style in its purest form. Such elaborate and ambitious types of objects were executed by various *bronziers* in 1740s and 1750s, including the *orfèvre* and *fondeur du Roi* Jean-Claude Duplessis père as well as the famed Jean-Jacques Caffieri, and promoted by *marchands-merciers* such as Lazare Duvaux.

**MADAME HENRIETTE BOUVIER**

Madame Bouvier was a distinguished dealer active in Paris in the 1950s and 1960s whose generous donation in 1965 forms the core of the collection of 18th century French furniture and works of art in the Musée Carnavalet, Paris.







■66

**A LOUIS XV ORMOLU MOUNTED CHINESE LACQUER AND  
VERNIS MARTIN COMMODE**

ATTRIBUTED TO JEAN DESFORGES, CIRCA 1745-49

With a purple figured marble top above a serpentine case with transverse lacquer depicting birds in an exotic landscape, with red-painted Wrightsman inventory number 163, the chutes stamped with the 'C' couronné poinçon, stamped *DELORME* and *JME*, possibly later applied  
35 in. (14 cm.) high, 53½ in. (21 cm.) wide, 23½ in. (9.5 cm.) deep

\$100,000-150,000

**PROVENANCE:**

Acquired from Partridge, London, 1966.

**LITERATURE:**

F.J.B. Watson, *The Wrightsman Collection*, vol. III, Greenwich, 1966, p. 40, no. 295.

F.J.B. Watson, *Apollo*, September 1969, p.188.

The 'C' *Couronné poinçon* was a tax mark employed on any alloy containing copper between March 1745 and February 1749.

Jean Desforges, *maître* before 1730.

Combining the costliest and most exotic materials this commode spectacularly displays mid-eighteenth-century *ébénisterie* and the *ciseleur-doreur's* art at its finest. While almost certainly conceived by a *marchand-mercier*, reflecting the desire for *meubles de luxe* in the full-blown Rococo style, this commode can be firmly attributed to the *ébéniste* Jean Desforges, who is celebrated specifically for his magnificent commodes veneered in rare Chinese and Japanese lacquer. Jean Desforges's furniture consisted virtually exclusively of two-drawer commodes decorated *sans traverse* with floral marquetry or oriental lacquer and he does not seem to have executed other furniture types. A direct contemporary of Bernard II van Risen Burgh (BVRB), Desforges's *oeuvre* displays many similarities with BVRB's most sophisticated pieces, and particularly with his pieces of lacquer furniture supplied to the Royal family in the mid-1740s. Both *ébénistes* collaborated closely with the *marchand-merciers* Hébert and Duvaux, who would supply the oriental lacquer and the sculptural mounts. The sumptuous lacquer panels on Desforges' commodes were always framed by large and exceptional bronze mounts, beautifully chased and richly-gilded.

Son of the *ébéniste* Michel Desforges, Jean Desforges married the sister of the *ébéniste* Pottier. Appointed *maître ébéniste* before 1730, he worked in the rue du Faubourg Saint Antoine. The brother-in-law of Guillaume Martin, *maître peintre* and *vernisseur du Roi*, Desforges executed principally lacquer and japanned case-furniture, almost certainly commissioned by *marchand-merciers*. As Desforges was related by marriage to the Martin family of *vernisseurs* and uncle of the *ciseleur* Guillaume Desforges, who worked for Latz, it seems most likely that the Martin family were among the *marchand-merciers* for whom he worked, and that his nephew, Guillaume, provided the *bronzes dorés*, while Martin *Frères* who would have provided most of the *vernis Martin* panels used on his commode.

The construction of Desforges' commodes is beautifully crafted and finished and the back boards were often paneled and chamfered, as on this example. Comparable lacquer commodes with similar paneling to the back by Desforges include an example from the collection of Barbara Piasecka Johnson, sold Christie's London, 1 December 2005, lot 197 (£254,400), and another from the collection of the Marquess of Cholmondeley, Houghton Hall, Norfolk, sold Christie's London, 8 December 1994, lot 69. In addition to the hallmark paneled back, the ormolu mounts on this commode share many similarities with other commodes confirmed to be by Desforges. The mounts on the present commode are very closely related to those found on the Piasecka Johnson piece and another sold Sotheby's New York, 13-15 October 1983, lot 472. These include the closely-related cartouche-escutcheon, the chutes and sections of the gilt bronze outlines to the drawers. The black lacquer commode by Desforges from the Widener collection at the National Gallery of Art, Washington (Inv. No. c.261, see H. Huth, *Lacquer of the West*, London, 1971, pl. 237) and the abovementioned Cholmondeley commode both share a basically identical escutcheon and has a closely related frame. Finally, with their large-scale birds and rockwork, the lacquer panels used in the construction of the present commode are also very similar to those on the Piasecka Johnson and the Cholmondeley pieces.







67

**THÉODORE CHASSÉRIAU (FRENCH,  
1819-1856)**

*Jeune homme arabe debout*

signed 'Th. Chassériau' (lower right)

oil on canvas

12¾ x 9¾ in. (32.4 x 24.4 cm.)

Painted circa 1847-1848.

\$70,000-100,000

**PROVENANCE:**

Adolphe Moreau (1800-1859), Paris, by 1849-1851.

Private collection, France.

with E. V. Thaw & Co., New York.

Charles and Jayne Wrightsman, New York,

acquired directly from the above, 1981.

**EXHIBITED:**

New York, Metropolitan Museum of Art, on short-term loan, 1 June-5 September 1989.

New York, Metropolitan Museum of Art, on short-term loan, 28 June-19 September 1990.

**LITERATURE:**

A. Moreau, *Collection de tableaux modernes tirés du cabinet de M. Adolphe Moreau*, vol. II, Paris, 1849-1853, pl. 84, illustrated with a lithograph, as *Poète indien*.

A. Bouvenne, *Théodore Chassériau: Souvenirs et indescriptions*, Paris, 1884, p. 23, no. 32, as *L'Arabe à l'œillet*.

A. Bouvenne, 'Théodore Chassériau,' *L'artiste*, 1887, vol. II, p. 177, no. 21, as *L'Arabe à l'œillet*.

L. Bénédite, *Théodore Chassériau, sa vie et son œuvre*, Paris, 1931, vol. II, p. 285, illustrated with a lithograph, as *Arabe à l'œillet*.

M. Sandoz, *Théodore Chassériau, catalogue raisonné des peintures et estampes*, Paris, 1974, pp. 222-223, no. 111, pl. XCI, illustrated with a lithograph, as *Jeune homme arabe debout tenant un œillet*.

E. Fahy ed., *The Wrightsman Pictures*, New York, 2005, pp. 360-362, no. 101, illustrated.

**ENGRAVED:**

Adolphe Moreau, 1849-1851, as *Poète indien*.



Born to a French adventurer in what is now the Dominican Republic in 1819, Théodore Chassériau exhibited a prodigious artistic talent from a young age. Though his career was short and his *œuvre* regrettably small (the artist died in Paris at the age of 37) he ranks among the most important and influential artists of the first half of the 19th century. Chassériau's mature style was the product of the influence of two rivals; his first teacher, Jean-Auguste-Dominique Ingres, and Eugène Delacroix, the dominant *avant garde* figure of French painting of the period.

In 1846, Chassériau was invited by Ali-ben-Hamet to visit the city of Constantine in Algeria. He subsequently joined Delacroix, Marilhat and Fromentin in the ranks of enthusiasts for the light, color, mystery and exoticism of North Africa. Just as their experiences of the Orient transformed the palettes of Delacroix, Fromentin and Gérôme, so Chassériau's journey to Algeria had a profound and lasting influence on his *œuvre*, providing him with a wealth of new subject matter and introducing him to a dazzling light and colors saturated he had not yet experienced.

*Jeune homme arabe debout*, with its imaginary landscape evocative of North Africa, was probably based on an individual that Chassériau encountered on this trip to Algeria. It was acquired almost immediately after it was painted by Adolphe Moreau père (1800-1859), grandfather of the critic Étienne Moreau-Nélaton (1859-1927), and it is fitting that this small, exquisitely painted and charmingly evocative cabinet painting would find a home in such a distinguished collection.



68

**ÉMILE-JEAN-HORACE VERNET (FRENCH, 1789-1863)**

*Portrait of the Widow Comtesse Jean-Henri-Louis Greffulhe, née Marie-Françoise-Célestine de Vintimille du Luc, later Comtesse Philippe-Paul de Ségur (1787-1862), in a Landscape*

signed and dated 'H Vernet 1825.' (lower right)

oil on canvas

18 $\frac{1}{8}$  x 15 $\frac{1}{8}$  in. (46 x 38.4 cm.)

\$70,000-100,000

**PROVENANCE:**

Général comte Philippe-Paul de Ségur (1780-1872), Paris, possibly commissioned from the artist in 1825.

By descent through the family of the sitter to Princesse Marie Dorothee Elisabeth Radziwiłł, née Castellane (1840-1915), Paris.

with Galerie Brame & Lorenceau, Paris, circa 1915, acquired directly from the above.

with Galerie Brame & Lorenceau, Paris, by 1990.

with Hazlitt, Gooden & Fox, London, acquired directly from the above, 1990.

Jayne Wrightsman, New York, acquired directly from the above, 1993.

**LITERATURE:**

E. Fahy ed., *The Wrightsman Pictures*, New York, 2005, pp. 327-329, no. 92, illustrated.

Horace Vernet's evocative portrait of Marie-Françoise-Célestine-Gabrielle de Vintimille du Luc, the widow comtesse Greffulhe, is a striking example of early Romantic portraiture. Drawing inspiration from innovations in English portraiture the artist would have seen firsthand during a trip to England in 1822, Vernet's portrait uses the landscape to communicate the emotional meaning of the work. Painted in the same year that the widowed comtesse would marry général comte Philippe-Paul de Ségur, Vernet depicts his sitter on a windswept shore, staring into the middle distance with a stoic strength. Her simple white dress seems to allude to her impending marriage, and the work was possibly commissioned by the comte de Ségur in advance of their union. Everett Fahy has suggested that the dark and unhospitable landscape is meant to reflect Célestine's widowhood, and that her placement on the shore indicates that her rescue from this unhappy state is imminent. Certainly the parting of the storm clouds at upper left, which allows a hint of sunlight to illuminate the foremost plane of the composition, further underscores this reading.



69

**JEAN-LÉON GÉRÔME (FRENCH, 1824-1904)**

*Portrait of Marie-Anne d'Escoubleau de Sourdis, Madame Charles-Joachim Lefèvre (1853-1938), Previously Thought to be a Portrait of the Artist's Wife, Marie Gérôme, née Goupil (1842-1912)*

signed 'J.L. GEROME.' (center left)

oil on canvas

21¼ x 14½ in. (55.2 x 37.1 cm.)

Painted circa 1870-1872.

\$150,000-250,000

**PROVENANCE:**

The artist.

(probably) Charles-Joachim Lefèvre (1826-1896), Paris.

Anonymous sale; Sotheby Parke Bernet, London, 15 June 1982, lot 65, as

*Portrait of Marie Gérôme, née Goupil*.

Charles and Jayne Wrightsman, New York, acquired at the above sale.

**LITERATURE:**

*Ouvrage sur les Collections de Chamant, ayant appartenu à Monsieur Charles Joachim Lefèvre*, unpublished, illustrated.

G. M. Ackerman, *The Life and Work of Jean-Léon Gérôme, with a Catalogue Raisonné*, London, 1986, pp. 220-221, no. 167, illustrated, as *Portrait of a Lady (Marie Gérôme, nee Goupil?)*.

G. M. Ackerman, *Jean-Léon Gérôme 1824-1904: Sa vie, son œuvre*, Paris, 1997, p. 78-79, illustrated, as *Portrait d'une dame (Marie Gérôme, née Goupil?)*.

R. Rosenblum, in G. Tinterow and P. Conisbee eds., *Portraits by Ingres: Images of an Epoch*, exh. cat., London, Washington D.C. and New York, 1999-2000, pp. 15, 17, fig. 22, illustrated, as *Portrait of a Lady (Marie Gérôme?)*.

G. M. Ackerman, *Jean-Léon Gérôme: Monographie révisée, Catalogue raisonné mis à jour*, Paris, 2000, pp. 80-81, 262-263, no. 167, illustrated twice, as *Portrait d'une femme («Portrait de Marie Gérôme»)*.

E. Fahy ed., *The Wrightsman Pictures*, New York, 2005, pp. 387-389, no. 109, illustrated, as *Portrait of a Lady, Perhaps the Artist's Wife, Marie Gérôme, née Goupil (1842-1912)*.

J. D. Draper and E. Papet, *The Passions of Jean-Baptiste Carpeaux*, exh. cat., New York, 2014, p. 334, footnote 19.

During the second half of the 19th century, Jean-Léon Gérôme was one of the most famous and influential academic painters in the world. Best remembered for the extraordinary detail of his Orientalist works and for his innovative history paintings which captured the dramatic spectacle of the ancient world, Gérôme was, perhaps surprisingly, a relatively infrequent portraitist, particularly in comparison to many of his colleagues at the *École des Beaux-Arts*. When the present painting appeared on the art market in 1982, its provenance suggested that it had been passed through the family of the artist, and the sitter was identified as Gérôme's wife, Marie Goupil, the daughter of the artist's dealer, Adolphe Goupil. Gérôme's professional relationship with the Goupil family began in 1859 when he became one of the rising stars of Adolphe's gallery; he married Marie in 1863. As many of Gérôme's known portraits do tend to feature the artist's family, the identification of the sitter was accepted at the time.

The provenance in the 1982 sale notwithstanding, however, both the identification of the sitter and the work's early provenance have been repeatedly questioned in the intervening years. The sitter does not closely resemble the unfinished portrait of Marie that Gérôme painted in the year they were married, now housed in the Musée Goupil. The great Gérôme

scholar Gerald Ackerman suggested that the sitter might be the baronne Nathaniel de Rothschild, known to have been painted by Gérôme in a work that was lost around 1866, though the features of this sitter are not a close match for known depictions of her either. Around 2005 a study by Decourcy McIntosh put forward a theory that the male portrait reflected in the mirror is that of Paul Goupil, possibly a distant relative of Adolphe, whose own wife was perhaps named Marie. Nevertheless, the formality of the present portrait calls into question the idea that the portrait might be of a member of the family, as Gérôme's portraits of family members tend to be both bust-length and informal in composition.

Current scholarship now suggests the portrait depicts Marie-Anne d'Escoubleau de Sourdis, Madame Charles-Joachim Lefèvre, and was painted by Gérôme during the early years of the 1870s while the artist was working in London to escape the Franco-Prussian war. That the work was more likely painted in London than Paris is further underscored by the Winsor & Newton canvas-maker's stamp on the reverse. Gérôme is known to have painted a portrait of the businessman and *éleveur d'équidés* Charles-Joachim Lefèvre in 1872 during the artist's time in England, depicting him leaning against the railing at Newmarket, and it is possible that Lefèvre commissioned Gérôme to paint a companion portrait of his wife as well. This portrait of Charles-Joachim is similarly painted on a Winsor & Newton canvas. 1872 was a particularly momentous year in Lefèvre's life both personally and professionally. In addition to winning at Newmarket with his horse 'Reine' and topping the list of winningest owners in England for the year, 1872 was also the year Charles-Joachim and Marie-Anne, who was widely considered to be a great beauty, were married. As Charles-Joachim bears a strong resemblance to the portrait reflected in the mirror behind the sitter in the present work, and the griffon held in the sitter's arms is a symbol of fidelity, it is very possible the work may have been commissioned in this same period in celebration of their marriage.

The beautifully rendered detail of this exquisite portrait reflects one of the main hallmarks of Gérôme's *oeuvre* as a portraitist - the artist's continuing response to the model of portraiture established by Ingres. Gérôme's portraits datable to the 1840s onward demonstrate the artist attempting to instate himself as a worthy heir to the great portraitist of the first half of the 19th century. Certainly the clearest model for the Wrightsman picture is Ingres's portrait of the comtesse d'Haussonville, now in the Frick Collection, New York. That portrait also features a mirror behind the sitter and was regularly exhibited in Paris throughout the 19th century; it is one of several works by the master that Gérôme quotes freely from in his own portraiture. The extraordinarily quality of the rendering of the satin and other materials in the sitter's dress is clearly also Gérôme's response to Ingres's mastery of painting textiles as well. In the present portrait, however, Gérôme takes this idea even further - capturing the woven texture and pattern of the carpet, the tufted velvet and satin of the chair and wall, and the cool marble of the mantle with its intricate ormolou decorative elements. This emphasis on interior furnishing in addition to the fashion of the sitters stands in contrast to the comparatively simple backgrounds found in Ingres's portrait work.

A letter of authentication from Emily M. Weeks, Ph.D. dated 5 March 2020 accompanies this painting, and the work will be included in her revision to the Jean-Léon Gérôme *catalogue raisonné*, currently in preparation. We are grateful to Dr. Weeks for her assistance in cataloguing this work as well. We are also grateful to Graydon Parrish for confirming the authenticity of this work.





70

**FRANZ XAVER WINTERHALTER (GERMAN, 1805-1873)**

*Countess Orlov-Denisov, née Elena Ivanovna Tchertkova, later Countess Peter Andreievitch Shuvalov (1830-1922)*

signed and dated 'FrWinterhalter./Paris 1853.' (center right)

oil on canvas

39½ x 32 in. (100.3 x 81.3 cm.)

\$500,000-700,000

**PROVENANCE:**

Elena Ivanovna Tchertkova, Countess Orlov-Denisov, later Countess Peter Andreievitch Shuvalov (1830-1922), St. Petersburg, the sitter.

Countess Alexander von Beckendorff, née Countess Sophie Petrovna Shuvalov (1857-1928), London, by descent.

Count Constantine Alexandrovich Benckendorff (1880-1959), London, by descent.

with Thomas Gibson Fine Arts, London, possibly acquired directly from the heirs of the above.

with Colnaghi and Guy Stair Sainty, London, owned jointly, acquired directly from the above, by 1985.

with Stair Sainty Matthisen, New York.

Charles and Jayne Wrightsman, New York, acquired directly from the above, 1985.

**LITERATURE:**

(possibly) R. Ormond and C. Blackett-Ord, *Franz Xaver Winterhalter and the Courts of Europe, 1830-70*, exh. cat., London and Paris, 1987-1988, p. 236, no. 423, as *La Comtesse Orloff (Lilly)*.

E. Fahy ed., *The Wrightsman Pictures*, New York, 2005, pp. 372-374, no. 106, illustrated.

An unpretentious German artist, the son of humble parents from the Black Forest, Franz Xaver Winterhalter reinvented the tradition of court and society portraiture, giving it fresh life. He was at his best with women, creating out of the frothy fashions of the times images of great elegance and sophistication and transforming his sitters with a carefully crafted virtuosity and chic.

Over a career spanning more than forty years, Winterhalter painted almost every royal family in Europe. He had an extraordinary ability to adapt himself without regard to politics, for example, acting as court painter to both Louis-Philippe and Napoléon III, and to different national artistic sensitivities. Always flattering, he nonetheless reflected back at his sitters an image that they wished to project of themselves: in the case of Victoria, an idealistic image of herself as queen, wife and mother which projected domestic felicity; in that of Empress Eugénie, a more hedonistic and Romantic image which had its roots in the French 18th century tradition of the *fête galante*.

Winterhalter was introduced to Queen Victoria by her uncle, King Leopold of Belgium, who had employed the artist in 1838. Between 1842 and 1871, he painted more than 100 works in oil for her and her husband Albert, coming to England every summer for a stay of six to seven weeks. However, despite the frequency and length of his visits, he made few contacts in the country outside the immediate royal circle. As a result, it was in Paris that Winterhalter made his reputation and it was the painter's talent as a portraitist and his ability to flatter the noble and rich women he depicted that underpinned his entire artistic career.

The sitter was born Elena Ivanovna Tchertkov, daughter of Ivan Dmitrievich Tchertkov and Baroness Elena Grigorievna Stroganova. Baroness Stroganova was the daughter of Baron Grigorii Stroganov, who had served as grand chamberlain of the Imperial court and ambassador to Sweden, Spain and Turkey and was made count of the Russian Empire in 1826, and his wife Princess Anna Sergeievna Trubetskaya. Elena first married a Count Orlov-Denisov, presumably Mikhail Vasilievitch, a civil servant who attained the rank of *Polkovnik*, or collegial counselor (equivalent to an army colonel). Following his early death in 1864, the young widow married Count Peter Andreievitch Shuvalov who rose to the highest ranks of Russia's civil service and ambassadorial corps. The couple had five children.

Countess Orlov-Denisov was twenty-three when she sat for Winterhalter in Paris in 1853. A striking beauty and extremely rich from her own family's money as well as that of her husband, she fit neatly into the type of *clientèle* Winterhalter sought. The Countess is posed three-quarter length, against a plain background, in a billowing white dress, a string of white pearls knotted at her throat. The Countess projects an image of poise, elegance and quiet confidence, which is conjured from a dazzling pictorial symphony of whites, subtly graded across a range of different surfaces and textures, and which provides an ethereal background against which to highlight the carefully picked out details – pink cheeks and lips, the pink rose entwined with pearls at her breast, silky dark but brightly highlighted hair, richly worked jewelry – which describe her beauty and her status.







■ 71

**AN EMPIRE ORMOLU AND BLUED AND PARCEL-GILT EIGHT-LIGHT CHANDELIER**

CIRCA 1810

The globular body decorated with gilt stars, issuing curved arms cast with masks and a pinecone finial, electrified  
12 in. (30.5 cm.) high, 22½ in. (57 cm.) diameter


\$12,000-18,000

**PROVENANCE:**

Acquired from Galerie Carroll, Paris, 1982.

For an identical chandelier with variations to the chain and attributed to Pierre-Victor Ledure, see H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, vol. I, Munich 1987, p. 359, fig. 5.11.4.





*The Morgan Library & Museum* has acquired an unparalleled collection of eighteenth-century French manuscripts and bindings bequeathed by Jayne Wrightsman in honor of Morgan Trustee, Annette de la Renta.

Beginning in the late 1960s, Mrs. Wrightsman assembled one of the greatest collections of eighteenth-century French bindings in private hands, perhaps second only to the Rothschild Collection at Waddesdon Manor. Her achievements as a book collector were recognized by the Roxburghe Club, which elected her to be one of its forty members.

Jayne Wrightsman recognized the important role bookbinding played in the decorative arts and the cultural life of the *Ancien Régime*. Elaborately embellished bindings with armorial bearings signaled the rank, wealth, taste, and learning of titled bibliophiles. Many of the Wrightsman bindings are works of art in their own right, with some of the bindings attributed to Luc-Antoine Boyet, Antoine-Michel Padeloup, Nicolas-Denis Derome, and other proprietors of workshops active in Paris in the eighteenth century.

It is a great honor to receive such an extensive and extraordinary gift of eighteenth-century French manuscripts and bindings. Mrs. Wrightsman's bequest is an incomparable addition to the Morgan's collections, and builds upon the royal and aristocratic armorial bindings that were such an important part of J.P. Morgan's founding collection.

Among the illustrated books are the two great editions of La Fontaine; the four-volume folio with plates after Jean-Baptiste Oudry; and the "Fermiers Généraux" two-volume octavo with plates after Charles Eisen, both bound in gilt-tooled dentelle morocco. Also included are books on politics, religion, court entertainments, music, and military strategy. Altogether, the collection contains 19 manuscripts, 149 printed books in 177 volumes, and 10 watercolors of botanical subjects.

It will prove a transformative gift for the Morgan and is characteristic of the matchless generosity of Jayne Wrightsman to allow us to share it in perpetuity with New Yorkers and a global public.

DR. COLIN B. BAILEY,  
DIRECTOR, MORGAN LIBRARY AND MUSEUM





72

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**A LOUIS XVI ORMOLU BOUILLOTTE LAMP**

CIRCA 1770

With green *tôle* shade, with red-painted Wrightsman inventory number 614 to base

22½ in. (57 cm.) high

\$2,000-3,000

**PROVENANCE:**

Acquired from Arne Schlesch, New York, 1983.

■73

**A FRENCH ORMOLU AND BRASS-MOUNTED BOUILLOTTE TABLE**

19TH CENTURY

With later removeable tooled leather and mahogany top, chalk 57463 to drawer, spuriously stamped three times *JH RIESENER*

30½ in. (78 cm.) high, 30 in. (76.5 cm.) diameter

\$5,000-8,000

**PROVENANCE:**

Acquired from Michel Meyer, Paris, 1983.



73



74

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**A PAIR OF ORMOLU-MOUNTED BRONZE MODELS OF REARING HORSES**

FRENCH, 19TH CENTURY

In the 18th century style, on ormolu-mounted porphyry bases

12¼ in. (31.1 cm.) high, 10 in. (25.4 cm.) wide

\$3,000-5,000

**PROVENANCE:**

Acquired from Rosenberg and Stiebel, New York, 1982.

(2)









75



## 75

### A PAIR OF LOUIS XV BEECHWOOD BERGERES

BY MICHEL GOURDIN, CIRCA 1745, THE UPHOLSTERY SUPPLIED BY HENRI SAMUEL

Each arched back and serpentine seat with floral spray cresting, each stamped *M. GOURDIN* twice, with red-painted Wrightsman inventory numbers 38A or B (2)

\$5,000-8,000

#### PROVENANCE:

Acquired from Rosenberg and Stiebel, New York, 1956.

#### LITERATURE:

F.J.B. Watson, *The Wrightsman Collection*, vol. I, Greenwich, 1966, p. 30, no. 22 A,B.

Michel Gourdin, *maître* in 1752.

## 76

### A PAIR OF LATE LOUIS XVI ORMOLU WALL-LIGHTS

ATTRIBUTED TO FRANÇOIS REMOND, CIRCA 1785-1790 AND ALMOST CERTAINLY SUPPLIED BY DOMINIQUE DAGUERRE

With two candle sockets on a shaped plinth on shaped supports 13¼ in. (34 cm.) high, 8 in. (20.5 cm.) wide (2)

\$20,000-40,000

#### PROVENANCE:

Acquired from Madame Henriette Bouvier, Paris, via Rosenberg and Stiebel, New York, 1954.

#### LITERATURE:

F.J.B. Watson, *The Wrightsman Collection*, vol. II, Greenwich, 1966, p. 427, no. 238 A-D (as a set of four, the other pair sold from collection of Mrs. Charles Wrightsman, the London residence; Sotheby's New York, 28 April 2010, lot 154).

These unusual wall-lights can confidently be attributed to the workshop of François Rémond. Thanks to his ledgers covering the period between 1779 and 1787, which survive at the Archives Nationales in Paris, this model can be first dated to 10 November 1785. In total, twenty-three pairs at 108 livres each were supplied to the *marchand-mercier* Dominique Daguerre between 1785 and 1787. They appeared indistinctly recorded as *bras plaque* or *bras plateau*, and a variant featured chains suspended from the gallery. Amongst the patrons purchasing this model was Bonnefoy-Duplan, head of the Queen's *Garde-Meuble*, who bought six pairs with *bobèches riches et découpures ajustées de chaînes, poires et oeufs*, from Daguerre on November 22, 1785 for Marie-Antoinette's *hameau*.

Unlike fellow artisans like Claude-Jean Pitoin, who was born into a celebrated dynasty of craftsmen and pursued the family tradition, Rémond was the son of a *voiturier*, who placed him as an apprentice in the workshop of the little-known *matre-doreur* Pierre-Antoine Vial in 1763. In spite of this, Rémond became one of the most celebrated *ciseleur-doreurs* under Louis XVI, working for a distinguished clientele comprising, amongst others, the comte d'Artois, for whom he supplied many *bronzes d'ameublement* for his *cabinet turc* at Versailles, Marie-Antoinette, the duc de Penthièvre and the comte d'Adhémar.

The extent and diversity of his work for numerous *ébénistes* (Riesener, Roentgen and Frost), *horlogers* (Lépine, Festaux and Voisin), *bronziers* (Osmond, Saint-Germain, Floix and Gouthière) and *marchands-merciers* (Granchez, Julliot and Daguerre) was particularly outstanding. Such large-scale collaborative work was quite unusual and impressive for a single workshop, resulting in the frequent attribution of many of his pieces to other leading contemporary *maîtres*. However, thanks to the appearance of Rémond's ledgers on the Parisian art market in 1983, pieces which were originally thought to be by Gouthière, for instance, have now been re-identified with Rémond.

It is important to note that this model of wall-light was sold to several important clients prior to Rémond's first reference to wall-lights of this form: for four pairs, described as with *deux lumières, dont les bobèches sont posées sur des plaques décorées de mirzas, de chaînes et de perles, dorées d'or moulu, à raison de 120 livres par paire*, were commissioned by the *intendant du Garde-Meuble* Jean Hauré and delivered on 28 October 1784 by the *fondeur* Blondelet for Marie-Antoinette's *petits appartements* at Versailles. Moreover, a pair was also ordered at the same time by Madame de Ville d'Avray for her bedroom at the *hôtel du Garde-Meuble*, where she resided with her husband Thierry de Ville d'Avray, also *intendant du Garde-Meuble*. According to Verlet, however, these could have been supplied by Rémond through Daguerre, see P. Verlet, *Les Bronzes Dorés Français du XVIIIe Siècle*, Paris, 1987. p. 90, no. 97.

Very little is known about Blondelet except that he worked with Rémond on several occasions, C. Baulez, "Le Luminaire de la Princesse Kinsky," *L'Estampille / L'Objet d'Art*, May 1991, pp. 84-99. Thus whilst the authorship of this model remains unclear, it is certainly possible that Blondelet may be the one responsible for its creation, while Rémond, successfully producing and commercializing the model through Daguerre, gained the reputation for its ownership.

A pair of wall lights of this model was sold Christie's New York, 2 November 2000, lot 159. A pair identical to the present wall lights in the London collection of Mrs. Wrightsman was sold Sotheby's New York, 28 April 2010, lot 154 (\$50,000).



76







77

■77

**A JAPANESE GILT AND BROWN LACQUER SMALL LOW TABLE**  
EDO/MEIJI PERIOD, 19TH CENTURY

The top panel decorated with buildings in a landscape, the bombe aprons with various gilt patterns continuing down the bowed supports to hoof feet, with red-painted Wrightsman inventory number 1309  
11 in. (27.9 cm.) high, 21 in. (53.3 cm.) wide, 13½ in. (34.2 cm.) deep

\$1,500-2,500

**PROVENANCE:**

Acquired from Gene Tyson, Inc., New York, 1969.

■78

**A BROWN VELVET UPHOLSTERED TWO-SEAT SOFA**  
SUPPLIED BY HENRI SAMUEL, SECOND HALF 20TH CENTURY

Covered in a reddish-brown velvet plush with trim, together with two complimentary throw pillows  
77 in. (195.5 cm.) wide

\$2,000-3,000



78



79

# ■79

## **A PAIR OF NAPOLEON III GILTWOOD TABOURETS**

THIRD QUARTER 19TH CENTURY

Each with early 19th century Chinese embroidered silk rests, with losses and pulled threads

10½ in. (27 cm.) high, 15 in. (38 cm.) square (2)

\$3,000-5,000

### **PROVENANCE:**

Acquired from Madeleine Castaing, Paris, 1976.

# ■80

## **A FRENCH ORMOLU-MOUNTED MAHOGANY AND LINE-INLAID TABLE TRICOTEUSE**

19TH CENTURY

The shaped rectangular galleried top with fall front raised on trestle supports joined by an oval medial shelf

28½ in. (72.5 cm.) high, 30½ in. (77.5 cm.) wide, 13½ in. (34.5 cm.) deep

\$8,000-12,000

### **PROVENANCE:**

Acquired from Michel Meyer, 1983.

This elegant tricoteuse is inspired by the celebrated example supplied by Jean-Henri Riesener to Queen Marie-Antoinette for her cabinet at the Château de Saint-Cloud and is now at the Musée Nissim de Camondo, see N. Gasc and G. Mabile, *Le Musée Nissim de Camondo*, Paris, 1991, p. 38. An identical table by Adam Weisweiler from the London collection of Mrs. Wrightsman sold Sotheby's, New York, 28 April 2010, lot 135 (\$170,500).



80



■ 81

**A "UKRAINIAN" PILE CARPET**

MOLDOVIA, FIRST HALF 19TH CENTURY

The dark brown field with diagonal rows of paisley forms and rose blossoms within a dark brown rose blossom and floral cartouche border, woven widthwise

Approximately 12 ft. 6 in. x 8 ft. 2 in. (381 cm. x 249 cm.)

Wool pile with wool warps and wefts

\$50,000-80,000

**PROVENANCE:**

Acquired from Berge Boghossian, 1976.

Very little is known about carpet production in the non-Asiatic area of Russia, the Ukraine and Moldova before the 18th century which makes it difficult to ascribe carpets with certainty to specific workshops. Generally, and erroneously, the term "Bessarabian" denotes flatweaves and "Ukrainian" is used to describe pile examples, such as this carpet.

The Imperial Tapestry Factory was established in 1716 in the vicinity of St. Petersburg by Peter the Great (reigned 1682-1725) and produced tapestries as well as flat-woven and knotted pile carpets for the court. Trained by weavers from the Gobelins manufactory in Paris, these carpets reflect both the techniques and French taste that was preferred in the decorative arts during the reign of Peter the Great and his successors through the 19th century.

In addition, several estate workshops were set up by wealthy landowners, to produce carpets and other furnishings; these were mainly in the province of Moscow but also in Kursk, Vornonezh, Tambov and Nizhni Novgorod. Unfortunately, there is scant documentation and little has been written about the various rich weaving traditions from this area. (Please see Sherrill, Sarah B., *Carpets and Rugs of Europe and America*, Abbeville Press, 1995, pp.280-289 for further discussion of Russian and related carpet weaving industries).

This carpet shares a similar design conceit and finely woven single-wefted structure as several examples that have appeared on the market over the years: Sotheby's New York 2 December 2008, lot 304; Sotheby's, New York, 24 October 2003, lot 111; Christie's New York, 18 December 2002, lot 191; and Sotheby's New York, 10 April 2002, lot 137. They all share a dark brown field design with an all-over floral pattern, in this case, diagonal rows of floral paisley forms alternating with rose blossoms. The similarity in weave may suggest that these carpets are the product of a single workshop, or more likely, of an urban weaving center. Interestingly, this carpet shares a nearly identical border design to that of a flatwoven carpet sold Sotheby's London, 27 April 2005, lot 151, leading us to ponder whether or not flatwoven and pile carpets were made in the same workshop or not.

The fine weave of this distinct group allows for a sophisticated design with great detail which highlights the rich colors used. Although we may never know exactly where they were woven, this carpet exemplifies the technical and artistic achievement of Ukrainian pile weavings.









## Porphyry: Imperial Stone

One of the remarkable aspects of Jayne Wrightsman as a collector was her capacity to continue to learn and for her taste to continually evolve. In the early 1980s, she embarked on a new wave of furnishing for the apartment at 820 Fifth Avenue. She adopted a more understated, architectural approach, with classically inspired sober mahogany case pieces and a breathtaking and spectacular group of porphyry vases.

Deriving from the Greek word for “purple”, porphyry has been prized since antiquity for its lustrous colour, remarkable hardness and magical associations with power and grandeur. Only mined at Mons Porphyrius in Egypt, the existence of porphyry in the 16th, 17th and 18th centuries was only possible through the resourceful and economical re-use of this most valued of hardstones – most often from ancient classical columns. The Romans imported porphyry in great quantities from ancient Egypt, using it both in architectural schemes and to carve portrait busts. Its rich purple colour, the Imperial symbol of power, was of talismanic significance in ancient Rome. With the rediscovery of classical Rome in the Renaissance period, the potent

symbolism of porphyry was prized once again, and it was avidly collected by powerful figures such as the Medicis, Louis XIV (who had a buying agent in Rome for his acquisitions), and the cardinals de Richelieu and Mazarin.

The taste for exotic stones was again revived in the late Louis XV and Louis XVI period, when the duc d’Aumont, a noted connoisseur-collector, established a workshop at the hôtel des Menus-Plaisirs to cut and polish precious marbles and hard-stones, under the direction of the architect François-Joseph Bélanger and the Italian stone-cutter Augustin Bocciardi, while other collectors such as the celebrated amateur Randon de Boisset prized the magical qualities of porphyry above all and traveled throughout Italy in search of the finest specimens. The famous sale of his collection in 1777 describes a number of precious porphyry vases, including lot 437, a pair of vases ‘...faits à Rome sont

des bijoux piquant de haute curiosité, tant par la beauté, le poli de leur matière, que par le chef-d’œuvre de l’art.’ This rapturous description could equally apply to the superb porphyry vases in Jayne Wrightsman’s private collection.



■82

**A RESTAURATION ORMOLU-MOUNTED PORPHYRY URN**

THE MOUNTS SECOND QUARTER 19TH CENTURY, THE PORPHYRY 1790-1800

The tapering body with rams masks and fruiting swags above a waisted socle and square plinth

30¼ in. (77 cm.) high, 17 in. (43.5 cm.) wide

\$70,000-100,000

**PROVENANCE:**

Acquired from Kraemer, Paris, 1986.

Originating in ancient greco-roman artistic traditions, ram's masks are prevalent design motifs of the Louis XVI period, when the interest in the antique greatly influenced artists and craftsmen. Making their debut during the *goût grec* phase of Neoclassicism, ram's heads were popularized and disseminated by draughtsmen such as de Wailly, Vien and Delafosse. In the 1760s these masks were conceived in a realistic way with and tightly integrated within the composition of the work they were decorating. For a design of a vase conceived in this manner by Delafosse, circa 1765, see H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, vol. I, München 1987, p. 183, fig. 3.8.6. Ram's heads were very often cast in ormolu and fastened to porcelain, wood, marble and other precious materials, such as porphyry. For a porphyry vase mounted with ormolu rams' masks in the *goût grec* taste in the Wallace Collection, see P. Hughes, *The Wallace Collection*, vol. III, London, 1996, p. 1981. As Neoclassicism grew more graceful and eventually matured into its *goût étrusque* phase in the 1780s, ram's masks became more fantastical with exaggerated features: horns grew longer and thinner to comply with the new taste for the grotesque. The gracefully elongated shape of the porphyry vase itself also reflects this shift in taste towards form considered "Etruscan" at the time. For an amazonite brûle-parfum with ram's heads growing such extravagant horns, see *ibid.*, p. 1346. The creator of the ormolu masks of the present lot followed Louis XVI models of the 1770s, when ram's masks had already departed from the more restrained *goût grec* models but were not yet fantastical in a *goût étrusque* way. The maker was probably familiar with the "Duc d'Aumont vases," now in the Louvre, as the masks found on those are almost identical to the ones found on this lot, see P. Malgouyres, *Porphyre*, Paris, 2003, p. 173. Also, the other extremely similar ram's mask appear on a pair of Louis XVI chenets from circa 1775, illustrated S. Eriksen, *Early Neoclassicism in France*, London, 1974, fig. 232. The floral garland connecting the masks, which is very similar to those found on the abovementioned chenets, the large acanthus leaves and the ormolu mounts of the base are also typical design elements of French Neoclassicism of the 1770s. The ram's head motif was particularly popular in Russia and northern Europe as illustrated by a closely-related pair of vases with similar masks, garlands and acanthus leaves was formerly in the Stroganoff collection and sold by the Soviet government in May, 1931 (lots 143 and 144) and another one executed at the Kolyvan stone-cutting workshops circa 1789, see A. V. Alexeieva, et al., *Pavlovsk: The Collections*, Paris, 1993, p. 205.





■83

**A LOUIS XVI ORMOLU-MOUNTED PORPHYRY VASE NAVETTE**

THE PORPHYRY LATE 17TH CENTURY, THE MOUNTS ATTRIBUTED TO FRANÇOIS REMOND OR PIERRE-PHILIPPE THOMIRE AND PROBABLY SUPPLIED BY DOMINIQUE DAGUERRE, CIRCA 1785

The ovoid lid above a pierced rim with scrolled handles, together with a modern ormolu-mounted oval base

14½ in. (37 cm.) high, 16½ in. (42 cm.) wide over handles (2)

\$200,000-300,000

**PROVENANCE:**

Acquired in Paris, 1985 (the urn).

Acquired from Galerie Altero, 1985 (the base).

This sublime porphyry vase is the perfect manifestation of the art of the *marchand-merciers*, the innovative taste-makers of Paris who daringly combined novel and luxurious materials such as porcelain, lacquer and hardstones with specially commissioned gilt-bronzes. In this case a 17th century vase *navette* of gently curving boat-shaped form has been combined with delicate mounts in the fashionable *goût arabesque* of the 1780s.

THE DESIGN OF THE PORPHYRY

With its elegant boat-shaped form and boldly gadrooned base, this vase relates to a distinct group of vases produced in Rome in the mid-17th century, when this sumptuous imperial stone was highly prized by French collectors such as Cardinals Mazarin and Richelieu and the king himself, Louis XIV. A number of related vases *navettes* remain today in the Galerie des Glaces at Versailles, many of which were acquired through the agent Abbé Elpidio Benedetti (circa 1610-1690), who after the death of Mazarin in 1661 supplied directly to the king. The form of a vase *navette* appears in a sheet of drawings of vases by Benedetti, which are precisely measured and are thought to represent a cross section of what was currently available on the market in Rome, to show to prospective clients (now in the Bibliothèque Nationale de France and illustrated here; see also P. Malgouyres, *Porphyre, La Pierre Pourpre des Ptolémées aux Bonaparte*, exh. cat., Paris, 2003, p.138, fig.65, and for related vases at Versailles, see P.Arizzoli-Clémentel, *Versailles, Furniture of the Royal Palace, 17th and 18th Centuries*, vol. 2, Dijon, 2002, pp.171 and 173, no.56, and P.Arizzoli-Clémentel, *La Galerie des Glaces*, Dijon, 2007, p.95).



Drawing of related vases by Abbé Benedetti, Louis XIV's agent in Rome.



THE DESIGN OF THE MOUNTS

The elegant arabesque mounts of this vase, with their spiral-fluted handles issuing from acanthus and the distinctively pierced frieze, are strikingly similar to the mounts created for the celebrated 'vases à monter' created at the Sèvres porcelain factory in the 1780s under the direction of the *marchand-mercier* Dominique Daguerre. A drawing for such a vase in the Sèvres archives, dated 20 April 1784, is inscribed 'Vase cassolette pour Être Monté par M. Thomier (sic for Thomire)', while a further drawing dated 1786 is inscribed 'Vase de Monsieur Daguerre', making it clear that Daguerre can be credited with both the design and evolution of this model. Thomire was the principal supplier of bronzes to the Sèvres factory in the 1780s, although Daguerre also worked extensively with the *bronzier* François Rémond, and it is interesting to note a mounted porphyry vase in the Queen's Gallery, Windsor Castle (RCIN 4605, possibly acquired by George IV through his confectioner François Benois) which features the same pierced frieze of confronting crescents and flowers and whose bronzes are closer in spirit to those of Rémond or even his famous contemporary Pierre Gouthière. A similar pierced frieze features in other documented work by Rémond, for instance on a pair of griffin-supported candelabra supplied to Princesse Kinsky in 1782, now in Versailles, illustrated in C. Baulez, 'Le Luminaire de la Princesse Kinsky', *Estampille L'Objet d'Art*, May 1991, p. 86, fig. 7. The same frieze also features on a pietra dura-mounted secretaire by Adam Weisweiler, almost certainly supplied by Dominique Daguerre, illustrated in P. Lemonnier, *Weisweiler*, Paris, 1983, p. 69, cat.69.





■84

**A PAIR OF LATE LOUIS XV ORMOLU-MOUNTED PORPHYRY  
VASES AND COVERS**

CIRCA 1760-1770, THE PLINTHS AND ORMOLU OF A SLIGHTLY  
LATER DATE

With ram's mask handles, domed lids and spiral-fluted bodies  
16¾ in. (42.5 cm.) high

\$100,000-150,000

**PROVENANCE:**

Acquired from Kugel, Paris, 1995.

Similarly to lot 82, this pair of vases are decorated with ram's masks; a popular design element in the second half of the eighteenth century. As explained in the note to lot 82, ram's masks had a distinct transformation between the early 1760s and the end of the century. In this lot, they are realistically carved and are tightly integrated into the vases' overall form.

- (2) Executing them in porphyry instead of ormolu might seem less lavish at first, but considering how precious this material was and how hard it was to carve it makes these vases even rarer and luxurious. The Wallace collection holds two comparable lidded vases with spiral fluting to their bodies, one of which is carved with transverse gadrooning handles while the other with snakes, see P. Hughes, *The Wallace Collection*, vol. III, London, 1996, pp. 1383 and 1385, respectively. For a single vase carved with comparable ram's heads and an related design, see P. Malgouyres, *Porphyre*, Paris, 2003, p. 146; for a large porphyry vase with carved ram's masks commissioned by the Duc de Richelieu from Charles Guillemain in 1762, see *ibid.*, p. 173.



■85

**A PAIR OF ROMAN PORPHYRY URNS AND COVERS**  
LATE 18TH CENTURY

Each with *porfido verde* base  
19½ in. (49.5 cm.) high

\$100,000-150,000

**PROVENANCE:**

Acquired from Galerie Camoin, Paris, 1983.

(2)

The robust bulbous body, the narrow neck and the heavy gadrooning suggest that the designer or maker of these vases was heavily influenced by ancient prototypes, such as those found in the Church of Santa Maria in Porto, Ravenna, see D. Del Bufalo, *Porphyry*, Turin, 2012, p. 139, fig. V13A. Roman craftsmen were fortunate to be exposed to a large number of antique porphyry vessels by which their artistic activity was greatly inspired. The lack of ormolu mounts further suggests that these vases were intended as pure recreations and not reinventions of ancient models. Fashioning the bases out of green porphyry signals not only the maker's, or commissioner's, knowledge of and interest in ancient stones, but it also gives these vases a distinctively Roman feel as the Eternal City was famous for luxurious and vibrant stonework in the eighteenth century.





■86

**A PAIR OF ROMAN GILT-BRONZE-MOUNTED PORPHYRY URNS**  
CIRCA 1760-80

Each with spherical body, pierced collars, foliate scrolled handles and leaf-cast socle

20½ in. (52 cm.) high, 16 in. (41 cm.) wide (2)

\$150,000-250,000

**PROVENANCE:**

Possibly commissioned by Prince Don Marcantonio Borghese (1730-1800).  
Marquis de Rochambeau.

Anonymous sale; Sotheby's, New York, 31 October 1986, lot 33.

These remarkable and bold vases have an altogether different character to the other porphyry vases in the Wrightsman collection, with a much more matte, unpolished surface, a darker, brownish colour, and a remarkable, almost spherical shape quite distinct from the great majority of vases carved from ancient columns in the 17th and 18th centuries. They are probably inspired by a group of ancient vases known as 'Marriage of Cana' vases for their legendary association with the miraculous episode in the New Testament when water was turned into wine. A 'Marriage of Cana' vase of remarkably similar spherical shape and dated to the Roman Empire is in Pisa Cathedral (D. del Bufalo, *Porphyry*, Turin, 2012, p. 138, fig. V. 12, also illustrated here).

**THE BORGHESI PROVENANCE**

When last on the market in 1986, the catalogue entry for these vases indicated the provenance 'Prince Borghese'. Although successive generations of this celebrated Roman family have continued to collect, it is a distinct possibility that these extraordinary vases were commissioned by Prince Don Marcantonio Borghese (1730-1800), one of the most important patrons in Rome of the neo-classical style during the pontificate of Pope Pius VI (1775-1799). Working with the architect Antonio Asprucci and inspired by the celebrated designs of Giovanni Battista Piranesi, Prince Marcantonio commissioned a dazzling series of interiors in the 1770s in the new 'antique' style for both the Villa Borghese and the Palazzo Borghese in Rome.



The 'Marriage of Cana' vase of closely related form in Pisa Cathedral. Photograph courtesy of Dario del Bufalo.

An interesting parallel can be drawn between these vases with a pair of tables commissioned by Prince Marcantonio for the Galleria Terrena of the Palazzo Borghese in 1773. The tops for these tables reused ancient Roman marble floors which had been discovered on one of the Borghese country estates (sold Christie's, London, 5 July 2001, lot 50, £861,750). Similarly these vases perhaps consciously imitated known ancient forms to appeal to the 'antique' taste of Prince Marcantonio. Interestingly the distinctive colour of these vases indicates that they are made from a specific type of porphyry mined not in Egypt but in the Italian alps. This type of Italian porphyry was first used in the late Imperial Roman period, when stocks of Egyptian porphyry were more scarce, for instance on a basin dated to the 4th-6th centuries illustrated in del Bufalo *op. cit.*, fig. L35.

Borghese worked closely with the celebrated Roman *bronzier* and silversmith Luigi Valadier, who supplied a pair of candelabra with porphyry bases (now in the Metropolitan Museum of Art) for a pair of tables with dodecagonal porphyry tops in the Galleriolo dei Cesari, so-called for its series of porphyry busts of the Roman Emperors (see A. González-Palacios, *Luigi Valadier*, exh. cat., New York, 2018, p. 422, fig. 9\_26). Valadier often worked with the stonemason Lorenzo Cardelli, with whom he also collaborated on a series of chimneypieces, often incorporating porphyry (Palacios *op. cit.*, p. 429, fig. 9\_30 for a fireplace formerly at the Palazzo Borghese). The bold, large-scale muscularity of the gilt-bronzes on these vases however does seem to contrast with the precise, jewel-like quality of much of Luigi Valadier's *oeuvre* in gilt-bronze, other than some of his earlier, more architectural work, such as the urn of St. Camillus in the Santa Maria Maddalena, Rome, which features similar large-scale acanthus leaves overlapping the edge of the rim as on these vases (see Palacios *op. cit.*, p. 331, fig. 7\_34).

**MARQUIS DE ROCHAMBEAU**

The catalogue entry in 1986 also mentioned the Marquis de Rochambeau as a subsequent provenance, which presumably refers to a descendant of the celebrated general Jean-Baptiste de Vimeur, comte de Rochambeau (1725-1807), who fought in the American Revolutionary War alongside the Marquis de Lafayette and later served under Napoleon.





■87

**A PAIR OF LATE LOUIS XV ORMOLU-MOUNTED PORPHYRY URNS AND COVERS**

CIRCA 1765-70

Each with pod finial above twisted fluted body raised on a square base  
19¼ in. (49 cm.) high

\$120,000-180,000

**PROVENANCE:**

Acquired from Kugel, Paris, 1995.

(2)

Beautifully executed, these vases are Louis XVI adaptations of earlier Italian models from the seventeenth century that had been inspired by antique prototypes. The distinctive turned gadrooning and the flattened upper section seen on these vases appear on ancient Roman urns, such as the 1st/2nd century A.D. example illustrated D. Del Bufalo, *Porphyry*, Turin, 2012, p. 153, fig. V109. Such vessels were reimagined by seventeenth-century Italian artists, such as Giovanni Angelo Canini, whose design for comparable double-handled vases are illustrated *ibid.*, p. 145, fig. V56b. Similarly to lot 84 in this sale, the vases offered here were adapted in overall shape and proportion and were mounted with jewel-like ormolu finials to fit the refined Neoclassicism of the late Louis XV/early Louis XVI period. This particular form is known to have been executed in other hard stones, however undoubtedly those fashioned out of porphyry must have been the rarest, most luxurious and sought-after. A pair of granite urns of this form, decoration and very similar ormolu finials was sold Christie's London, 14 December 2000, lot 85.



■88

**A FRENCH ORMOLU-MOUNTED PORPHYRY BOWL**  
BY ESCALIER DE CRISTAL, PARIS, MID-19TH CENTURY, THE  
PORPHYRY POSSIBLY EARLIER

The rim with berried laurel vinery and loop handles terminating in masks above a circular body and foliate socle, the base marked *Escalier de Cristal Paris* to the underside

15 in. (38 cm.) high, 18¾ in. (48 cm.) wide

\$40,000-60,000

**PROVENANCE:**

Acquired from Steinitz, Paris, 1995.

Established in 1804 by Madame Désarnaud, Escalier de Cristal was 'Fournisseur breveté du Roi', supplying furniture and *objets d'art* to noble families throughout France and beyond. They counted among their clients Tsar Alexander III, Grand Duke Alexis Alexandrovitch and the Demidoff families, and supplied pieces to the Duc de Berry and the *Garde-meuble de la Couronne*. Escalier de Cristal continued its success by collaborating with designers such as Gallé and Christofle, and the firm became an icon of *le goût Parisien* and luxury during the second half of the 19th century.







89

89

**AN ORMOLU-MOUNTED ALABASTRO FIORITO URN, MOUNTED AS A LAMP**  
LATE 19TH CENTURY

The vasiform body with Greek key banding and mounted to either side with a satyr mask  
23 in. (59.5 cm.) high, including fitments

\$5,000-8,000

■ 90

**A PAIR OF LATE LOUIS XVI MAHOGANY CHAISES**

BY JEAN-BAPTISTE SENE, CIRCA 1785

Upholstered in leopard-print silk velvet, each stamped *J.B. SENE* to the front seat rail

(2)

\$8,000-12,000

**PROVENANCE:**

Acquired from Galerie Camoin, Paris, 1983 (as a set of six, one pair with different upholstery sold from the Palm Beach residence; Sotheby's, New York, 5 May 1984, lot 231, the other pair sold from the London residence; Sotheby's, New York, 28 April 2010, lot 89.)

Jean-Baptiste Sené, *maître* in 1769.

Jean-Baptiste Sené (1748-1803) dominated the production of menuiserie in Paris during the last years of the *ancien régime*. His principal clients were Louis XVI and Marie Antoinette, and from 1785-1791 he provided seat-furniture, beds, consoles, folding stools, footstools, screens, etc. for Fontainebleau, The Tuileries, Versailles and particularly Saint-Cloud. Sené is known to have sub-contracted the carving of much of his Royal commissions to his favorite sculpteurs, Pierre Laurent, Nicolas Vallois and Alexandre Régnier, and the gilding to Louis Chatard - who seems to have enjoyed a virtual monopoly on pieces destined for the Royal family.



90

■91

**A PAIR OF NORTH EUROPEAN ORMOLU-MOUNTED MAHOGANY AND PORPHYRY  
GUERIDONS**

CONSTRUCTED INCORPORATING EARLY 19TH CENTURY ELEMENTS

With two tiers joined by scrolled supports, brass caps and castors, one bearing the spurious stamp *LELEU* twice

32¼ in. (82 cm.) high, 20 in. (51 cm.) wide

(2)

\$15,000-25,000







92

92

**FRENCH, LATE 18TH/19TH CENTURY**

*A TINTED-TERRACOTTA BUST OF A GIRL*

On a later *bleu-turquin* marble socle, some restorations and cracking to the surfaces  
17 in. (43 cm.) high, overall

\$3,000-5,000

**PROVENANCE:**

Acquired from Steinitz, Paris, 1985.

93

**ATTRIBUTED TO ALBERT-ERNEST CARRIER-BELLEUSE (FRENCH, 1824-1887), MID-19TH CENTURY**

*A TERRACOTTA FIGURE OF A VEILED WOMAN*

22 in. (56 cm.) high

\$3,000-5,000

**PROVENANCE:**

Acquired from Heim, London, 1982.



93

94

**JOSEPH CHINARD (1756-1813), FRENCH, EARLY 19TH CENTURY**

*A PAIR OF TERRACOTTA RELIEFS OF A GENTLEMAN AND A LADY*

Each in later giltwood frames, the Gentleman inscribed '*chinard de l'institut [nationale?] de L'athénée de Lyon...*' and the Lady inscribed '*chinard de Lyon*'

11½ in. (29.2 cm.) high, the larger

(2)

\$2,500-3,500

**PROVENANCE:**

Acquired from Maurice Segoura, Paris, 1985.



94



95

**AN EMPIRE ORMOLU BOUILLLOTTE LAMP**

CIRCA 1810

With pierced rim, raised on paw feet

28 in. (71 cm.) high

\$5,000-8,000

**PROVENANCE:**

Acquired from Arne Schlesch, New York, 1983.

96

**A RESTAURATION ORMOLU-MOUNTED MAHOGANY GUERIDON**

AFTER THE MODEL BY ADAM WEISWEILER, FIRST HALF 19TH CENTURY

The *brèche d'alep* marble top above a drawer fitted with a writing surface on twin engaged column supports above a tripartite base

29¾ in. (76 cm.) high, 22 in. (56 cm.) diameter

\$25,000-40,000

**PROVENANCE:**

Acquired from Steinitz, Paris, 1983.



95



96



## A TABLE SUPPLIED TO MESDAMES FOR THE CHATEAU DE BELLEVUE

■ 97

### A ROYAL LOUIS XVI ORMOLU-MOUNTED BOIS SATINÉ TABLE DE CAFÉ

BY MARTIN CARLIN, CIRCA 1780-1785

With inset white marble top above a short drawer, on tapering legs joined by a stretcher, flowering basket mount and drawer pull later, stamped *M CARLIN JME* and branded *BV with a crown*  
28¼ in. (72 cm.) high, 19¼ in. (49 cm.) wide, 8¾ in. (22 cm.) deep

\$80,000-120,000

#### PROVENANCE:

Supplied to Mesdames Adélaïde and Victoire, the aunts of Louis XVI, circa 1780-1785.

Acquired from Rosenberg and Stiebel, New York, 1956.

#### LITERATURE:

F.J.B. Watson, *The Wrightsman Collection*, Greenwich, 1966, vol. I, p. 218, no. 114.

Martin Carlin, *maître* in 1766.

In the early 1780s the *Mesdames*, the aunts of Louis XVI, embarked on an extensive renovation of the château de Bellevue, during which they ordered sumptuous furniture in ebony, lacquer and mahogany by Martin Carlin from the *marchands-merciers* Darnault frères. A number of pieces from this extensive order, which included commodes and encoignures, is now in the collection of the Louvre. Some of the most luxurious items delivered were executed in lacquer, however the majority of the pieces were veneered in mahogany and other exotic woods. The cabinet of Madame Adélaïde was one of the rooms that were completely redecorated and where most furnishings were made of woods admired for their natural beauty. Among the pieces delivered in 1782, a table of delicate proportions, was described in an invoice issued by the *marchand-mercier* Darnault as:

*"1 Gueridon de bois d'Acajou a dessus de marbre blanc doré au pourtour."*

Although veneered in the closely related wood bois satiné rather than mahogany, the present table could be the one listed on the above bill. A table identical to the present lot also with the Bellevue inventory mark is in the Musée Nissim de Camondo (Inv. No. 58) and it cannot be determined with

certainty whether the table listed on the bill is not the one currently in the museum's collection (see S. Legrand-Rossi, *Le Mobilier du Musée Nissim de Camondo*, Dijon, 2012, p. 85). It has been suggested, that these two tables, because of their marble tops, were used for serving coffee or light meals as it was the custom at the time (see F.J.B. Watson, *The Wrightsman Collection*, vol. I, Greenwich, 1966, p. 218).

Martin Carlin (c.1730-1785), one of the most celebrated *ébénistes* of the Louis XVI period, is renowned for the jewel-like quality of his furniture. He was part of a group of celebrated German *ébénistes* who had immigrated to Paris, including Jean-Henri Riesener and Jean-François Oeben, *ébéniste du roi*. Born in the German principality of Baden circa 1730, it is unclear when Carlin arrived in Paris and where he commenced his activities as a cabinet-maker. In 1759, he married the sister of Oeben and it has been, therefore, generally accepted that he trained in his brother-in-law's workshop. Carlin is listed among Oeben's creditors on the latter's death, emphasizing their professional link but also underlining Oeben's inspirational effect on Carlin, see A. Pradère, *Les Ebénistes Français*, Paris, 1989, p. 343. Carlin worked exclusively for the *marchands-merciers*, first for Simon Poirier and then his partner, Dominique Daguerre, who took over the business. Carlin's close collaboration with them is well-documented and resulted in some of the finest items of French furniture executed in the late eighteenth century.

The château de Bellevue in Meudon, near Paris, was built for Madame de Pompadour in 1750 according to the plans of Jean Cailleteau. Of moderate size, the palace was erected to serve as an intimate hideaway for Louis XV and his mistress, and was aptly named Bellevue after the expansive views of the Seine river one could enjoy from the building's site. In the late 1750s the estate was transferred to the Crown and the building was refurbished by Ange-Jacques Gabriel. After Louis XV's death in 1774, the palace was given to the surviving daughters of the late king; *mesdames* Adélaïde (1732-1800), Victoire (1733-1799) and Sophie (1734-1782), who re-decorated the building and transformed its gardens. *Mesdames* Adélaïde and Victoire preferred the relatively simple life at Bellevue and it was the château from where the sisters fled for Italy during the turmoil of the revolution in 1791. The building survived the revolution but was eventually demolished in 1823.



Madame Victoire of  
France (1733-1799)



Madame Adélaïde of  
France (1732-1817)



The Château Bellevue



Inventory mark of the  
Château de Bellevue



98

**ALFRED STEVENS (BELGIAN, 1823-1906)**

*La toilette de bal*

signed 'AStevens.' (center left)  
oil on panel  
22¼ x 15½ in. (56.5 x 39.4 cm.)

\$20,000-30,000

**PROVENANCE:**

with Galerie Ernest Le Roy, Brussels.  
Ochsé.  
with Galerie Georges Petit, Paris, acquired directly from the above.  
Jeanne Melet-Lanvin (1867-1946), Paris, possibly acquired directly from the above, by 1924.  
Marie-Blanche, comtesse de Polignac, née Marguérite di Pietro, her daughter, by descent, 1946.  
(probably) By descent to her heirs.  
with Galerie Brame & Lorenceau, Paris, possibly acquired directly from the above, 1981.  
with H. Shickman Gallery, New York, acquired directly from the above, 13 March 1981.  
Charles and Jayne Wrightsman, New York, acquired directly from the above, 1981.

**EXHIBITED:**

(probably) Brussels, Musée Moderne, *L'œuvre de Alfred Stevens*, April-May 1907, also Antwerp, Musée des Beaux-Arts, May-June 1907.  
Paris, Galerie de la Renaissance, *Portraits et figures de femmes: Ingres à Picasso*, 1-30 June 1928, p. 25, no. 166, as *Femme dans un atelier*.  
Paris, Galerie Charpentier, *Scènes et figures parisiennes*, 1943, no. 206, as *Femme au châle Persan*.

**LITERATURE:**

J.-L. Vaudoyer, 'Ricard et Stevens à propos d'un double centenaire,' *La Renaissance de l'art français et des industries de luxe*, no. 1, January 1924, p. 93, illustrated.  
F. Boucher, *Alfred Stevens*, Paris, 1930, p. 64, pl. 59, illustrated.  
G. Van Zype, *Les frères Stevens*, Brussels, 1936, p. 106, no. 166.  
E. Schlumberger, 'Au 16 rue Barbet-de-Jouy avec Jeanne Lanvin,' *Connaissance des arts*, no. 138, August 1963, pp. 64-65, fig. 5, illustrated *in situ*.  
P. Mitchell, *Alfred Émile Léopold Stevens, 1823-1906*, exh. cat., London, 1973, p. 29, under no. 11.  
R. Rousseau and A. Grenez, *Rétrospective Alfred Stevens*, exh. cat., Charleroi, 1975, under no. 18.  
B. Scott, 'Letter from Paris: The Biennale des Antiquaires,' *Apollo*, no. 112, September 1980, p. 202, fig. 7, illustrated, as *Woman wearing an Indian shawl in a studio*.  
P. Mitchell, *Alfred Stevens, 1823-1906*, exh. cat., New York, 2004, p. 55, under no. 19, fig. 37, illustrated, as *Femme au châle des Indes dans un atelier*.  
E. Fahy ed., *The Wrightsman Pictures*, New York, 2005, pp. 394-395, no. 111, illustrated, as *Femme au châle des Indes dans un atelier*.  
C. Lefebvre, *Alfred Stevens, 1823-1906*, Paris, 2006, pp. 89, 91, no. 95, illustrated.  
D. Derrey-Capon, *Alfred Stevens (1823-1906) et le panorama de l'Histoire du siècle*, exh. cat., Brussels and Amsterdam, 2009-2010, p. 103, illustrated *in situ*.



Although the work of Alfred Stevens cannot be neatly categorized as either Impressionist or Academic, he was definitely a Modernist, and his paintings of women are as modern in conception as anything painted by his many friends in the Impressionist movement - among them Degas, Whistler and Manet. He 'applied the brilliant resources of his superior art to the representation of the modern woman' (V. Steele, *Paris Fashion*, New York, 1988, p. 179).

The costumes worn by the women in Stevens's art accurately document the fashions of the Second Empire but they are also a celebration of the sheer joy of painting by an artist who, with a bravura almost unmatched at his time, transformed the color and textures of costume into paint on canvas. The present work, sometimes called *Femme au châle Persan*, is notable for its inclusion of the voluminous, intricately rendered paisley shawl worn by the sitter. These costly garments became popular after Napoléon's invasion of Egypt in 1798 and remained popular in Europe throughout the 19th century. In addition to its distinguished provenance as part of the Wrightsman collection, the present painting also once fittingly belonged to the celebrated *couturière* Jeanne Lanvin.

We are grateful to the Comité Alfred Stevens for confirming the authenticity of this work on the basis of digital images. The work is accompanied by a certificate from the Comité Alfred Stevens and will be included in their forthcoming *Alfred Stevens catalogue raisonné*, now in preparation.



99

**PIERRE DUVAL LE CAMUS (FRENCH, 1790-1854)**

*André Jolivard Seated in a Landscape*

signed 'Duval Le.C.' (on the rock, lower right)  
oil on canvas  
12 $\frac{7}{8}$  x 9 $\frac{5}{8}$  in. (32.7 x 24.4 cm.)

\$10,000-15,000

**PROVENANCE:**

André Jolivard (1787-1851), Le Mans, the sitter.  
(probably) By descent through his family.  
with Spink and Son, London, acquired directly from the above, April 1978.  
with Hazlitt, Gooden & Fox, London, acquired directly from the above, April 1978.  
Charles and Jayne Wrightsman, New York, acquired directly from the above, 1978.

**LITERATURE:**

E. Fahy ed., *The Wrightsman Pictures*, New York, 2005, pp. 350-351, no. 98, illustrated.

Though he trained under Jacques-Louis David and exhibited widely at the *Salon*, little is known about the life of Pierre Duval le Camus. During a period in which history painting was considered the pinnacle of artistic practice and garnered the most critical attention, Duval le Camus was a practitioner of newly-fashionable genre painting, capturing the lives of the French middle-class during the Restoration. Duval le Camus was a particular favorite of the duchesse de Berry, and later in life served as the mayor of Saint-Cloud.

This portrait of fellow artist André Jolivard was likely painted in the late 1820s or early 1830s, at the height of Duval le Camus's *Salon* career. Best remembered as a landscape painter, Jolivard was also a printmaker, and had served in Napoléon's army during the Leipzig campaign. An inscription purportedly on the back of the original canvas indicated that Jolivard and Duval le Camus were related by marriage, and the gift of a painting by Jolivard to the museum that Duval le Camus founded in Lisieux for its inaugural exhibition further suggests a close relationship between painter and sitter.



100

**ÉDOUARD-HENRI-THÉOPHILE PINGRET (FRENCH, 1788-1875)**

*Portrait of Two Young Men*

signed and dated 'Ed. Pingret. 1830' (lower left)  
oil on canvas  
16 x 12 $\frac{7}{8}$  in. (40.6 x 32.7 cm.)

\$30,000-50,000

**PROVENANCE:**

(possibly) Émile Delgarde, Paris.  
Private collection.  
with Hazlitt, Gooden & Fox, London, acquired directly from the above, 1976.  
Charles and Jayne Wrightsman, New York, acquired directly from the above, 1977.

**EXHIBITED:**

Paris, *Salon*, 1831, no. 1688, as *Portraits de deux frères*.

**LITERATURE:**

É. Bellier de la Chavignerie and L. Auvrey, *Dictionnaire général des artistes de l'école française depuis l'origine des arts du dessin jusqu'à nos jours. Architectes, peintres, sculpteurs, graveurs et lithographes*, vol. II, Paris, 1882, p. 279.  
E. Fahy ed., *The Wrightsman Pictures*, New York, 2005, pp. 352-354, no. 99, illustrated, as *Portrait of Two Young Men*.

In the years following Napoléon's decisive defeat and abdication in the aftermath of the Battle of Waterloo, artistic exchange between France and England would prove integral to the development of Romantic painting. In particular, the newfound ability of artists of the Romantic generation to travel to England would introduce French artists, including Théodore Géricault, Eugène Delacroix, Horace Vernet, and Édouard Pingret, the artist of the present work, to a new, more informal style of portraiture developed by Sir Thomas Lawrence. Pingret's chic portrait of two fashionably dressed young men has all the hallmarks of this new English style – the figures are posed informally, set within a landscape, and rendered in fluid brushwork. When it was exhibited at the *Salon* in 1831, the present work was described as a portrait of two brothers, and while the artist was known to have been painting in Normandy in 1831 neither the sitters nor the landscape have been identified.





101

#### ■101

##### A LOUIS XV BEECHWOOD BERGERE

CIRCA 1745, THE UPHOLSTERY SUPPLIED BY HENRI SAMUEL

With floral spray cresting to back and apron, with red-painted Wrightsman inventory number 31 to the underside

\$2,000-3,000

##### PROVENANCE:

Acquired from Rosenberg and Stiebel, New York, 1958.

##### LITERATURE:

F.J.B. Watson, *The Wrightsman Collection*, vol. I, Greenwich, 1966, p. 31, no. 23.

#### ■102

##### A FRENCH BEECHWOOD TABOURET

CIRCA 1730 AND LATER

Upholstered in a Louis XIV Savonnerie carpet fragment, with red-painted Wrightsman inventory number 17A to frame, stamped 24/9196  
16½ in. (42 cm.) high, 20½ in. (52 cm.) wide, 14¾ in. (37.5 cm.) deep

\$3,000-5,000

##### PROVENANCE:

Acquired from Rosenberg and Stiebel, New York, 1958.

##### LITERATURE:

F.J.B. Watson, *The Wrightsman Collection*, vol. I, Greenwich, 1966, p. 88, no. 61.



102



103

#### ■103

##### A PAIR OF FRENCH MAHOGANY BOOKCASES

ONE CONSTRUCTED WITH 18TH CENTURY ELEMENTS, THE OTHER OF A LATER DATE

One with a *brèche d'alep* marble top, the other faux marble, the Louis XVI bookcase probably with alterations (2)

\$8,000-12,000

##### PROVENANCE:

Acquired from Steinitz, Paris, 1983.









104

#### ■104

#### A PAIR OF LOUIS XVI ORMOLU TWIN-BRANCH WALL-LIGHTS

ATTRIBUTED TO FRANÇOIS REMOND AND ALMOST CERTAINLY SUPPLIED BY DOMINIQUE DAGUERRE, CIRCA 1785

The backplates cast as swagged fabric with tasseled ends, supporting an eagle with beaded suspensions issuing from his beak above scrolled arms with female supports and cast stiff-leaf drip pans

34½ in. (87.5 cm.) high

(2)

\$50,000-80,000

#### PROVENANCE:

Acquired from Steinitz, Paris, 1983.



The wall lights of this model in the Salon des Jeux du Roi at the Château de Versailles

#### THE MODEL SUPPLIED BY DAGUERRE FOR VERSAILLES

With their acanthus-wrapped scrolled handles headed by Egyptian mask terminals, tasseled ribbon backplate and distinctive splayed eagle with one wing unfurled, these elegant wall-lights are of a model, of which two pairs were delivered to the Crown on 17 December 1786 by the celebrated *marchand-mercier* Dominique Daguerre. A pair of wall lights of this model was sold from a private collection (The Property of a Lady); Christie's London, 19 May 1983, lot 49. These wall lights are almost certainly those now in the *Salon des Jeux Roi* at the Château de Versailles (illustrated in D. Meyer, *Versailles: Furniture of the Royal Palace*, Dijon, 2002, no. 40). Daguerre supplied a further three pairs of the

same model - fitted like the Versailles example with three branches - for the *Salon d'audience du Garde des Sceaux* in the Hôtel de la Chancellerie at Versailles.

#### FRANÇOIS REMOND

These wall-lights can be confidently attributed to the *ciseleur-doreur* François Rémond (1747-1812) who worked extensively with Daguerre and who is recorded to have supplied the latter with '*girandole à Vase et Branche à tête*' on two occasions in 1785 (as discussed by P. Hughes, *The Wallace Collection Catalogue of Furniture III*, London, 1996, p. 1254).

Related candelabra featuring such distinctive Egyptian masks include those in the Huntington Collection, San Marino, California (R. Wark,

■105

**A PAIR OF LOUIS XVI ORMOLU TWIN-BRANCH WALL-LIGHTS**

ATTRIBUTED TO FRANÇOIS REMOND  
AND ALMOST CERTAINLY SUPPLIED BY  
DOMINIQUE DAGUERRE, CIRCA 1785

En suite with previous lot, the backplates cast as  
swagged fabric with tasseled ends, supporting an  
eagle with beaded suspensions issuing from his  
beak above scrolled arms with female supports  
and cast stiff-leaf drip pans

34½ in. (87.5 cm.) high (2)

\$50,000-80,000

**PROVENANCE:**

Acquired from Steinitz, Paris, 1983.

See note to preceding lot.



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*French Decorative Art in the Huntington Collection*, Pasadena, 1979, p. 78, fig. 99), a pair with blue-enameled vases attributed to Rémond in the Wallace Collection, London (P. Hughes, *op.cit.*, pp. 1250-5, no. 247 (F134-5)), and a further pair with branches virtually identical to those on the present lot, acquired directly from Daguerre by Lord Palmerston in 1791, which remains at Broadlands, Hampshire (H. Roberts, 'Furniture at Broadlands', *Country Life*, 5 February 1981, p.347, fig. 6).

The distinctive chain-suspending splayed eagle, with one wing fully unfurled, can also be seen on a pair of ormolu-mounted Chinese porcelain candelabra attributed to Rémond and supplied through Daguerre for Carlton House. Subsequently moved to Windsor Castle in 1828, the Pictorial Inventory design is illustrated in H.

Roberts, *For the King's Pleasure the Furnishing and Decoration of George IV's Apartments at Windsor Castle*, London, 2001, p. 204, fig. 236.

François Rémond was one of the pre-eminent *bronziers* of his time, rapidly rising to prominence after his *maîtrise* to the point that in 1786 he had the fourth highest capitalization out of over 800 *bronziers* in Paris. He worked as a *fondeur* and *ciseleur*, as well as a *doreur* and thus was able to exercise considerable artistic control over his output. In particular, he worked extensively for Daguerre who specialized in supplying *objets de luxe* to the French Court and, following the Revolution, to the English nobility especially. Rémond is recorded to have supplied Daguerre with an output valued at the staggering sum of 920,000 *livres* between 1778 and 1792. Rémond

later collaborated with Martin-Eloi Lignereux, one of the most important *marchands-merciers* of the early 19th century (C. Baulez, 'Le Luminaire de la Princesse Kinsky', *L'Estampille L'Objet d'Art*, May 1991, p. 86 and 92).

**FURTHER COMPARABLES AT WINDSOR CASTLE AND PAVLOVSK**

Further related examples of wall-lights include a pair in the Royal Collection at Windsor Castle, similarly featuring ribbon-tied backplates and eagles suspending chains (ill. in *situ Ibid.*, 2001, p. 216, fig. 254) as well as a further variant of the present model, in Maria Feodorovna's Library at Pavlovsk (ill. in *Pavlovsk, Le Palais et le Parc, Saint Petersburg*, 1976, no. 63).





106

**A PAIR OF NAPOLEON III ORMOLU CHENETS**

MID-19TH CENTURY

Each with asymmetrical foliate and C-scroll stem decorated above a paneled base with trailing foliage, variations to casting and chasing, with red-painted Wrightsman inventory number 5301A or B to bases  
20 in. (51 cm.) high, 11½ in. (32 cm.) wide, 8 in. (20½ cm.) deep

\$6,000-10,000

**PROVENANCE:**

Acquired from Rosenberg & Stiebel, New York, in 1957.

**LITERATURE:**

F.J.B. Watson, *The Wrightsman Collection*, vol. II, Greenwich, 1966, p. 371, no. 188 A,B.

107

**A SET OF FRENCH ORMOLU AND STEEL FIRETOOLS**

19TH CENTURY

(2) Comprising two tongs and a shovel, together with a pair of gilt-metal brackets  
34½ in. (87.5 cm.) long, each (5)

\$2,000-3,000

**LITERATURE:**

F.J.B. Watson, *The Wrightsman Collection*, vol. II, Greenwich, 1966, p. 388, no. 202 A-C.



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(partial lot pictured)

108

**A PAIR OF FRENCH ORMOLU PHOTOPHORES**

PROBABLY SUPPLIED BY RENE SCHAEFER, PARIS, 20TH CENTURY

Each glass shade with a leaf-tip base, the spreading socles with garlands and fluting

20¾ in. (52.5 cm.) high

(2)

\$5,000-8,000

Based on the 18th century model illustrated in F.J.B. Watson, *The Wrightsman Collection*, vol. II, Greenwich, 1966, p. 345, no. 176 A,B.



108

109

**A PAIR OF DIRECTOIRE ORMOLU-MOUNTED WHITE MARBLE CANDLESTICKS**

CIRCA 1795

Each with a tapering stem on a circular base

12 in. (30.5 cm.) high

(2)

\$3,000-5,000

**PROVENANCE:**

Acquired in Paris, 1985.



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110

**A PAIR OF FRENCH ORMOLU PRESSE-PAPIERS**

20TH CENTURY

Each in the form of a recumbent sphinx atop a shaped plinth, with red-painted Wrightsman inventory numbers 603A or B to undersides

6½ in. (16.5 cm.) high, 6 in. (15 cm.) wide, 3½ in. (9 cm.) deep (2)

\$3,000-5,000

**PROVENANCE:**

Acquired from Kraemer, Paris, via Rosenberg and Stiebel, New York, 1964.

**LITERATURE:**

F.J.B. Watson, *The Wrightsman Collection*, vol. III, Greenwich, 1966, p. 64, no. 303 A,B.



110





111

111

**A MATCHED PAIR OF REGENCE  
SILVERED-BRASS PHOTOPHORES**  
CIRCA 1725, ONE POSSIBLY OF A LATER  
DATE

With later glass shades, re-silvered  
19¼ in. (49 cm.) high

(2)

\$5,000-8,000

**PROVENANCE:**

Acquired from Kugel, Paris, 1973 or 1962.

112

**A LOUIS XV BEECHWOOD BERGERE**  
BY MICHEL GOURDIN, CIRCA 1745, THE  
UPHOLSTERY SUPPLIED BY HENRI SAMUEL

Stamped *M. GOURDIN* to the reverse of the seat  
rail, with red-painted Wrightsman inventory  
number 39

\$4,000-6,000

**PROVENANCE:**

Acquired from Rosenberg and Stibel, New York,  
1956.

**LITERATURE:**

F.J.B. Watson, *The Wrightsman Collection*, vol. I,  
Greenwich, 1966, p. 25, no. 18.

Michel Gourdin, *maître* in 1752



112



113

# **A PAIR OF QUEEN ANNE GILTWOOD SINGLE-BRANCH WALL-LIGHTS**

POSSIBLY BY JEAN PELLETIER, CIRCA 1705

Each with a peacock finial above a body caved with tassels and strapwork, the candle sockets later  
24¼ in. (62 cm.) high

(2)

\$15,000-25,000

## **PROVENANCE:**

Possibly supplied to John Manners, 1st Duke of Rutland (1638-1711), or Thomas Pelham-Holles, 1st Duke of Newcastle (1693-1768).  
Acquired from Partridge, London, 1986.

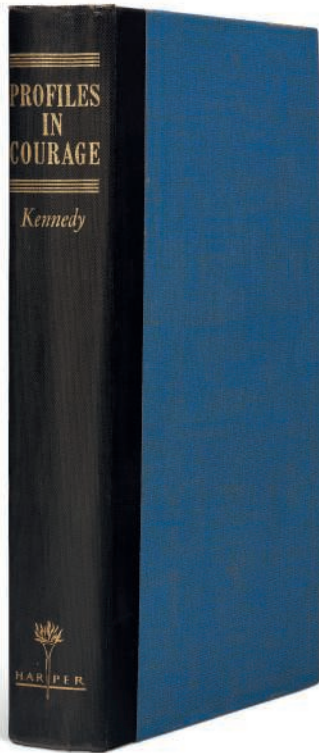
These stately wall lights are designed in the Louis Quatorze Roman fashion popularized by the goldsmiths' patterns issued in the late 17th century by the Paris-trained architect Daniel Marot (d.1752) in his *Nouveau Livre d'Orfèvrerie*. In particular they relate to a suite of tall golden gueridon candlestands, enriched with tasseled lambrequins supplied in the late 1690s for William III's Hampton Court Palace by the Huguenot craftsman Jean Pelletier (T. Murdoch, 'Jean, Rene' and Thomas Pelletier, Part I', *Burlington Magazine*, November 1997, p. 733, fig. 3).

These wall lights are related to a pair that appears a 1903 photograph of the Chapel Room at Bramshill, Hampshire (reproduced in H. A. Tipping,

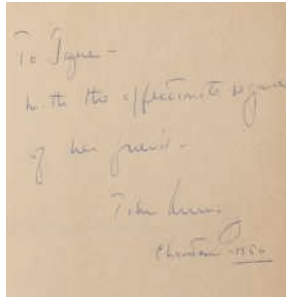
*English Homes*, period III, 1927, p. 299, figs. 37-378). Described as 'hanging lights attributed to Daniel Marot', they featured in C. Hussey's article entitled 'Mirrors and Georgian Furniture at Bramshill' published in *Country Life*, 2 June 1923 (p. 799, fig. 1). The bracket finials of orbs capped by birds can be related to another of Marot's patterns for an eagle-capped barometer. The Bramshill wall lights may have been commissioned by Sir John Cope, 5th Baronet (d.1721) along with another similar pair bearing the crest of the Earl of Radnor (illustrated in P. Macquoid and R. Edwards, *The Dictionary of English Furniture*, 1924, vol. III, p. 61, fig. 11). The Bramshill wall lights descended in the Cope family and were subsequently gifted to the Metropolitan Museum of Art by Judge Irwin Untermyer in 1964 where they are now on view. They are illustrated in Y. Hackenbroch, *English Furniture with some furniture of other countries in the Irwin Untermyer Collection*, Norwich, 1958, pl. 155, fig. 187 and were exhibited in *The Age of Walnut*, London, 1932. Another pair of this model, formerly with Hotspur and possibly made *en suite* with the other Bramshill pair, was sold anonymously, Sotheby's New York, 7 April 2004, lot 185. A further pair of similar character is in the collections at Temple Newsam House, Leeds (illustrated in C. Gilbert, *Furniture at Temple Newsam House and Lotherton Hall*, Leeds, 1978, vol. II, no. 308).

The unusual peacock finials on these wall-lights leads to a fascinating possibility for their original commission, as the peacock features prominently on the arms of the Dukes of Rutland, whose main country seat was Belvoir Castle. John Manners was created the 1st Duke of Rutland in 1703, around the same time as these elegant wall lights were created. Another possibility could be Thomas Pelham-Holles, who was created 1st Duke of Newcastle in 1715, whose family crest also prominently displayed a peacock, and who on coming of age in 1714 inherited huge estates including Newcastle House in London and Clumber Park in Nottinghamshire. The peacocks must also have appealed greatly to Mrs. Wrightsman, since she was known to have a particular affinity for these colorful birds, as is apparent with several pieces in the sale.





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114

## INCRIBED BY THE AUTHOR AND FUTURE PRESIDENT

John F. Kennedy, 1956

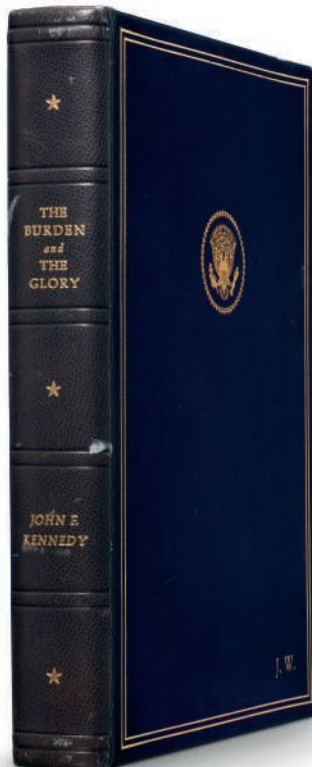
KENNEDY, John F. (1917-1963). *Profiles in Courage. Decisive Moments in the Lives of Celebrated Americans*. New York: Harper & Brothers, 1956.

### A Christmas gift from John Kennedy, inscribed to Jayne Wrightsman.

During a long convalescence from spinal surgery Senator Kennedy began a collection of biographies of politicians distinguished for taking unpopular stands. The work's working title was *Courage in the Senate*, but it was published as *Profiles in Courage*. The book rapidly became a best-seller and Kennedy was awarded the Pulitzer Prize. Kennedy inscribes this copy: "To Jayne - with the affectionate regards of her friend - John Kennedy / Christmas - 1956"

Octavo (212 x 138mm), bound in blue cloth boards with black spine and gilt lettering. Lacking dust-jacket. With Jayne Wrightsman's bookplate.

\$2,000-3,000



115



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## INCRIBED TO JAYNE WRIGHTSMAN

by Jacqueline Kennedy

KENNEDY, John F. *The Burden and the Glory*, New York: Harper & Row, 1964.

**Jayne Wrightsman's copy of Kennedy's collected speeches 1962-1963.** A special gift to Jayne from Jacqueline Kennedy, a volume of Kennedy's speeches edited by Alan Nevins and forward by Lyndon Johnson, published the year after his assassination in Dallas on 23 November 1963. Jacqueline Kennedy adds a short inscription on the front endpaper: "For Jayne with my love Jackie / Christmas 1966".

Octavo (204 x 138mm), bound in blue morocco gilt with Presidential seal in gold and Wrightsman's initials "J.W." at lower right. (A few scuffs to spine and boards, spine sunned.) With Jayne Wrightsman's bookplate.

\$800-1,200

116

## THE FIRST GUIDE TO THE WHITE HOUSE

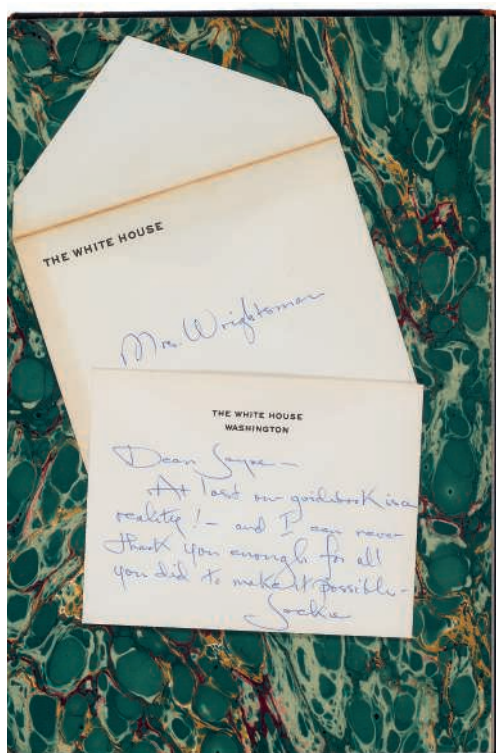
Jacqueline Kennedy, 1962.

KENNEDY, Jacqueline – White House Historical Association. *The White House, an Historic Guide*. Washington: White House Historical Association, 1962. [With:] Autograph note signed ("Jackie") to Jayne Wrightsman, Washington, n.d., and the original enclosing envelope addressed in her hand.

**Jayne Wrightsman's copy of the first official guidebook to the White House.** When the Kennedys moved into the White House in January 1961, Jacqueline was struck by the lack of historic furnishings in the house, compelling her to embark on an ambitious redecorating effort with scholarly underpinnings. It was Charles Montgomery of the Winterthur Museum who suggested that the First Lady form a committee of well-connected people who could assist in acquiring the appropriate art and furnishings. Jayne Wrightsman was among those chosen for this task, and she proved instrumental in the effort, leveraging her expertise in French fine and decorative art to advise Mrs. Kennedy. The fruits of this labor were memorialized in what was the first official guidebook to the White House. In thanks, she writes to Jayne: "At last the guide book is a reality! – and I can never thank you enough for all you did to make it possible –"

Octavo (254 x 168mm), bound in black leather, gilt-ruled boards (binding worn and dry). Limited edition, number 7 of 100 copies. [With:] Note and envelope from Jacqueline Kennedy laid in. [Also With:] White House Historical Association. *The White House, an Historic Guide*. Washington: White House Historical Association, 1963. Bound in red cloth boards.

\$500-800



116

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## "ASK NOT WHAT YOUR COUNTRY CAN DO FOR YOU—"

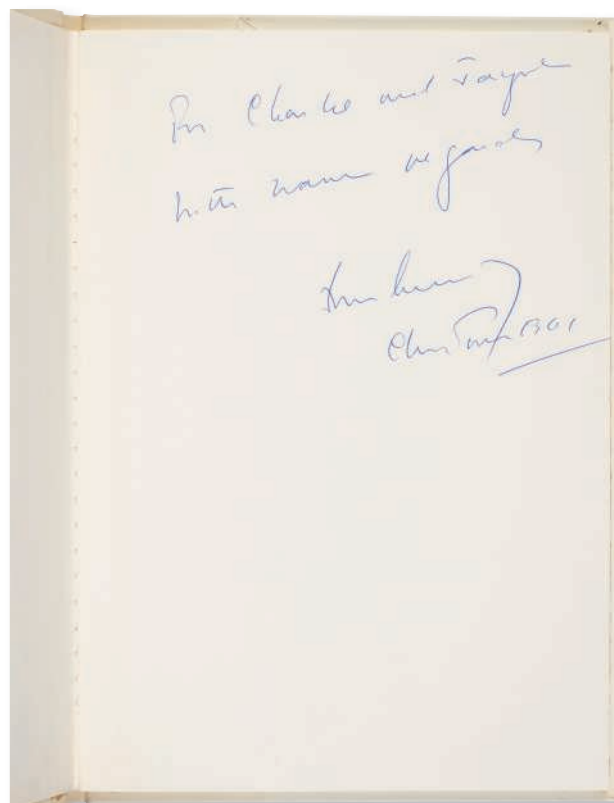
John F. Kennedy, 1961

KENNEDY, John F. (1917-1963). *Inaugural Address of John F. Kennedy President of the United States of America*. [Washington, 1961].

**The rare, privately-printed edition of one of the most memorable inaugural addresses in American history, inscribed on the front endpaper by John F. Kennedy to the Wrightsmans:** "For Charles and Jayne / with warm regards / John Kennedy / Christmas 1961" This speech, the best-known inaugural address since Lincoln's second inaugural, was written by Kennedy with the assistance of Theodore Sorenson, who had been instructed to study Lincoln's Gettysburg address as a model; there are numerous passages which are strongly evocative of Lincoln's rhythmic cadences. The speech reads, in part: "We observe today not a victory of party but a celebration of freedom—symbolizing an end as well as a beginning--signifying renewal as well as change. For I have sworn before you the same solemn oath our forbears prescribed nearly a century and three quarters ago ... Let the word go forth from this time and place, to friend and foe alike, that the torch has been passed to a new generation of Americans—born in this century, tempered by war, disciplined by a hard and bitter peace, proud of our ancient heritage ... Let every nation know, whether it wishes us well or ill, that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the survival and the success of liberty ... And so, my fellow Americans, ask not what your country can do for you—ask what you can do for your country ... With a good conscience our only sure reward, with history the final judge of our deeds, let us go forth to lead the land we love, asking His blessing and His help, but knowing that here on earth God's work must truly be our own."

Octavo (244 x 170mm), title page printed in blue and black, with tissue guard; leaf with Presidential seal printed in gold; leaf with date of the address, January 20, 1961; 8 pages text, each page printed on rectos only. White cloth, upper cover with large gilt Presidential emblem, spine gilt-lettered, "Inaugural Address of John F. Kennedy \* January 20, 1961"; matching white cloth slipcase with Presidential seal. Minor scuffing to slipcase, otherwise an extremely fine copy.

\$7,000-10,000



117

125





118

**A GOLD AND BLUE GUILLOCHE ENAMEL EGG-FORM  
LOCKET**

FIRST HALF 20TH CENTURY

The blue enamel atop a engine turned burst within gold mounts of rope twists in a basket weave, each side of the egg with an inset diamond simulant, the interior with hand written inscription on paper, 'For dearest Jayne on Easter 1963 with memories of/ So many happy Egg Hunts with Love from Jackie, Caroline, John', stamped 18K to suspension ring

1½ in. (2.8 cm.) long

\$1,500-2,000

**PROVENANCE:**

A gift from Former First Lady Jacqueline Kennedy Onasis, 1963.



Photo by Bert Morgan (Morgan Collection / Getty Images)



118 (alternate view)



*The legendary taste of Jayne* was not simply a physical matter but a metaphysical one. It extended to all aspects of her life: her clothes, her hair, her flowers, the tone of her voice, her writing paper and of course the works of art that hung on her walls. Remarkable rare books were collected, and also constant gifts of books to friends in huge quantities. A special interest was also food. Always the most wonderful restaurants in Paris and London. However, at home it was beyond memorable. I cannot forget a luncheon in Palm Beach of asparagus, then cold chicken packed with foie gras, followed by a crisp pastry sculptured as a demitasse cup filled with coffee mousse.

Both Charlie and Jayne had an unending curiosity and adored to travel. We first traveled with the Wrightsman's in the 1960s. There were four summers of glorious voyages on the Radiant, one of the Greek super yachts, down the Dalmatian Coast, to Capri and Naples. Another voyage included Istanbul, Israel, Beirut, Samothrace and Corsica. . Extensive, well-curated itineraries would arrive in the Spring, including stories from ancient mythology to historic battles of World War II. A great deal of reading, swimming, and eating occurred and incredible sightseeing. One summer we all took turns reading the script of Kenneth Clark's Civilization; later Charlie was very helpful in seeing that it appeared on American television.

Jayne was always a joy to be with. She loved the splendor of cathedrals and dazzling libraries, palaces and gardens. During lovely drives one became more aware of her exceptional gifts for conversation. I've seldom encountered such charm and intelligence, knowledge and enthusiasm. Always there were unexpected questions which could lead to interesting answers, laughter, reminiscences, nothing ordinary.

Her generosity extended from friends to her staff, and also, in a remarkable way, to the world at large, not confined only to the arts, but also the sciences. Few people may be aware, but in the mid-1980s, the Wrightsmans gave the first NMR, which later was renamed MRI, to New York Hospital. Thus began a new era of diagnostics and sophisticated changes of imaging, which continues to this day. The scientific significance of this achievement was recognized immediately by the Albert and Mary Lasker awards. Modesty prevailed, and there were no dedications or names engraved on wall or plaques.

Jayne had unending curiosity and also was intensely disciplined. She had the constructive and probing mind of a scholar, but always wit and humor. She was interested in everything. The result was inspired and transformative generosity.

DEEDA BLAIR





■ 119

**A SET OF FOUR LOUIS XVIII ORMOLU THREE-BRANCH WALL LIGHTS**  
CIRCA 1820

Each modeled as a putto holding aloft foliate branches issuing a bouquet, some impressed x to leaves, drilled for electricity  
31½ in. (80 cm.) high, 15 in. (38 cm.) wide (4)

\$40,000-60,000

**PROVENANCE:**

Acquired from René Weiller, Paris, via Rosenberg and Steibel, New York, in 1957.

**LITERATURE:**

F.J.B. Watson, *The Wrightsman Collection*, vol. II, Greenwich, 1966, p. 420, no. 232.

A pair of this model almost certainly from the collections of Baron Gustave de Rothschild (1829-1911), and later his granddaughter Sybil (née) Sassoon, later Marchioness of Cholmondeley, was sold Christie's London, 6 December 1979, lot 122. A further related pair from the collection of the late Sir Cecil Beaton CBE at Reddish House, Broadchalke, Wiltshire, sold Christie's, house sale, 9 June 1980, lot 56.





■ 120

**A GEORGE III STYLE MAHOGANY DINING TABLE  
MODERN**

With circular top above a stop-fluted columnar base  
28¾ in. (73 cm.) high, 65¾ in. (167 cm.) diameter

\$1,000-1,500





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121

**FRENCH, LATE 18TH CENTURY**

**A WHITE MARBLE RELIEF OF THE MARECHAL DE SAXE (1696-1750)**

In a giltwood and faux-marble frame  
20 in. (50.8 cm.) high, 15 in. (38.1 cm.) wide, overall

\$3,000-5,000

**PROVENANCE:**

Acquired from Steinitz, Paris, 1983.

■122

**A PAIR OF LATE LOUIS XV ORMOLU-MOUNTED MAHOGANY JARDINIÈRES**

ONE BY JOSEPH GENGENBACH, KNOWN AS CANABAS, CIRCA 1770, THE OTHER POSSIBLY OF A LATER DATE

Each with canted square body with fluted corners, the bases with scrolled legs, with tin liners, both stands stamped CANABAS, one also stamped CANABAS to exterior

25¼ in. (64 cm.) high, 13 in. (33 cm.) square

(2)

\$12,000-18,000

**PROVENANCE:**

Acquired from Maurice Segoura, Paris, 1983.

Joseph Gengenbach, known as Canabas, *maître* in 1766.

Joseph Gengenbach, called Canabas, was of German origin. He settled in the famed Parisian Faubourg Saint-Antoine in 1755 and became *maître* in 1766 after working for Jean-François Oeben and Pierre Migeon. He specialized in small pieces of furniture in the fashionable *goût anglais*, mainly utilitarian and practical forms often of innovative conception. His furniture was executed in the best possible mahogany and his pieces, as seen in the present example, are usually characterized by the restrained use or complete lack of ormolu mounts. He is known to have focused predominantly on small functional pieces, which could be used for service without the need for servants. A pair of practically identical *jardinières* by Canabas, possibly the Wrightsman pair, was sold from the Collection of Anna Thomson Dodge, Christie's London, 24 June 1971, lot 109.



122

■123

**A SET OF EIGHTEEN FRENCH WHITE-PAINTED AND PARCEL-GILT MAHOGANY DINING CHAIRS**

CIRCA 1900

Each with stiff-leaf carved rectangular back and oval seat upholstered in pink-patterned silk, on fluted tapering legs, comprising sixteen side chairs and two armchairs converted from chaises, with red-painted Wrightsman inventory number 40 followed by various letters (18)

\$30,000-50,000

**PROVENANCE:**

Acquired from Jansen, Paris via Jacques Helft and Rosenberg and Stiebel, New York, in 1957 (as Louis XVI).

**LITERATURE:**

F.J.B. Watson, *The Wrightsman Collection*, vol. I, p. 71, cat. 49 A-R.











**124**

**A PAIR OF LATE LOUIS XV ORMOLU CHENETS**

CIRCA 1770

Each with a seated lion on a base with applied trophies and floral vinery, on toupie feet

15¾ in. (40 cm.) high, 16 in. (41 cm.) wide, 7¾ in. (20 cm.) deep

(2)

\$50,000-100,000

**PROVENANCE:**

Acquired from Aveline, Paris, 1982.

These chenets are of the same model as those in the *salon d'Hercule* at the Château de Versailles, illustrated in P. Verlet, *Les Bronzes Dorés Français du XVIIIe siècle*, Paris, 1987, p. 56, fig. 48. Another 19th century pair, of ormolu and patinated bronze was sold from the Collections of the Cholmondeley Family and The Late Sir Philip Sassoon, Bt. from Houghton, Christie's, London, 8 December 1994, lot 52.



The chenet of this model in the Salon d'Hercule, Château de Versailles



■125

**A PAIR OF DIRECTOIRE ORMOLU, PATINATED-BRONZE AND TOLE-PEINTE SIX-LIGHT CANDELABRA**

CIRCA 1795

With pineapples issuing candelarms, possibly later converted into candelabra with branches added in the 19th century, the plinths stamped 18 37¼ in. (95 cm.) high (2)

\$40,000-60,000

**PROVENANCE:**

The Collection of Mrs. Nancy Lancaster, the Yellow Drawing Room, 22 Avery Row, London.

Acquired from Colefax and Fowler, London, 1982.

**LITERATURE:**

M. Wood, *Nancy Lancaster: English Country House Style*, London, 2005, pp. 120-121 (illustrated).

**NANCY LANCASTER**

These eyecatching and whimsical candelabra were formerly in the collection of Nancy Lancaster (1897-1994), and were placed in the famous yellow drawing room of her apartment at Avery Row, above the show room of the celebrated decorating firm Colefax and Fowler which with John Fowler she ran from 1950 following Sybil Colefax's retirement. With its vividly-colored walls and English country aesthetic, this room is one of the most iconic domestic interiors of the 20th century and it came to inspire generations of decorators from Sister Parish to Mark Hampton. Born in Virginia, Nancy Lancaster had a huge influence on interior decoration in the 20th century, both through her work with John Fowler and through a series of iconic interiors she created for her own residences, including Kelmarsh Hall and Ditchley Park with her husband Ronald Tree, where guests included Winston Churchill, Noel Coward and David Niven, and finally Haseley Court in Oxfordshire.

**THE DESIGN**

Tripod bases were among the more popular design elements in late eighteenth-century French decorations as they were seen as typical features of ancient Roman art after numerous braziers and lavabo stands had been excavated in Italy. Such bases were often utilized in candelabra, side tables and centerpieces, most often executed in ormolu, such as lot 50 in this sale. The tripod base of the present centerpieces is practically identical to that of an ormolu candelabrum dated circa 1785 and illustrated H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, vol.I, p. 265, fig. 4.9.4. and very similar to those supporting marble bowls in the collection of the Louvre, see *ibid.*, p. 267, fig. 4.9.8. With their unusual ormolu pineapple mounts, these rare and fascinating objects probably served as amusing conversation pieces. Pineapples, along with other exotic fruits from the colonies, were rare and fashionable in the seventeenth and eighteenth century and Europeans even tried to cultivate them in England and on the continent. Late seventeenth-century paintings, such as the family portrait of Agneta Block and her family at their summer home Vijverhof by Jan Weenix, now in the Amsterdam Museum, or a painting showing King Charles II being presented with a pineapple by the Royal Gardener, John Rose, (sold Christie's New York, 5 July 2018, lot 46), as well as the famous *La Récolte des Ananas* Beauvais tapestry in the collection of the J. Paul Getty Museum, attest to the European fascination with pineapples. Pineapples were sometimes fashioned out of porcelain, wood, or ormolu and used as exotic, often Chinoiserie-related, ornaments. For a pair of ormolu-mounted ostrich eggs decorated with gilt bronze pineapples from circa 1760, see Sotheby's New York, 6 November 2008, lot 91. The unusually large size of the ormolu pineapples and the fact that they are nestled among realistically-painted metal leaves suggest that these candelabra were intended as grand centerpieces for the dining table where gilt bronze and *tôle peinte* served as a substitute for the quickly-spoiling real fruit. A pair of practically identical centerpieces is in the collection of the Musée des Arts Décoratifs, Paris (inv. 31210).



The Yellow Drawing Room in Nancy Lancaster's Residence at Avery Row, showing the pineapple candelabra in-situ.  
© Derry Moore (courtesy Architectural Digest)



Nancy Lancaster (1897-1994)







■126

**AN AXMINSTER CARPET**  
ENGLAND, MID-19TH CENTURY

Having an oval floral medallion encircled by floral garlands on a sand field with oak leaves, and floral bouquets in each corner with garlands outlining the field, all within a cream blossom and leafy vinery border

Approximately 21 ft. 1 in. x 15 ft. 5 in. (643 cm. x 470 cm.)  
Wool pile with wool and cotton wefts

\$40,000-60,000

**PROVENANCE:**  
Acquired from C. John, London, 1985

■127


**A RUSSIAN ORMOLU AND GREEN AND CUT COLORLESS GLASS EIGHTEEN-LIGHT CHANDELIER**  
IN THE MANNER OF JOHANN ZECH, CIRCA 1800

The corona hung with cascading drops above scrolling arms joined by swags centered by a green glass urn, losses and replacements to drops, electrified 60 in. (152.5 cm.) high, 40 in. (101.5 cm.) diameter

\$50,000-80,000

**PROVENANCE:**  
Baronne Cecile de Rothschild; the dining room of her residence at Rue du Faubourg St. Honoré, Paris.  
Acquired from Kugel, Paris, via the Metropolitan Museum of Art, 1976.





In its overall design and use of distinctive cobalt-blue glass, this chandelier relates to the *oeuvre* of Johann Zech of St. Petersburg. A native of German origin, Zech, together with another artisan named Fisher, was responsible for many of the chandeliers in the Russian Imperial Palaces. Zech's influence, was widespread, and chandeliers of closely related design were both exported and made in Sweden and the Baltic.





128

■128

**A BRONZE RELIEF PORTRAIT OF LOUIS XVI**  
FRENCH, 19TH CENTURY

The base signed *PVB*, in a later ormolu frame  
28 in. (71.1 cm.) high, 21 in. (53.4 cm.) wide

\$4,000-6,000

**PROVENANCE:**

Acquired from Michael Meyer, Paris, 1987.

■129

**A NORTH EUROPEAN ORMOLU-MOUNTED MAHOGANY**  
**ARMOIRE**

LATE 18TH/19TH CENTURY, LATER MOUNTED

With a white and grey veined marble top above a pair of doors flanked by fluted  
Ionic pilasters, on fluted tapering legs  
75 in. (191 cm.) high, 67 in. (170.5 cm.) wide, 24 in. (61 cm.) deep

\$8,000-12,000

**PROVENANCE:**

Acquired from Kraemer, Paris, 1985.



129

**A LATE LOUIS XVI ORMOLU-MOUNTED MAHOGANY CONSOLE  
DESSERTTE**

ALMOST CERTAINLY SUPPLIED BY DOMINIQUE DAGUERRE,  
PROBABLY FOR THE ENGLISH MARKET, CIRCA 1790-1800

The rectangular top above three frieze drawers raised on fluted legs, the  
mahogany top possibly original

36½ in. (93 cm.) high, 85 in. (216 cm.) wide, 27½ in. (70 cm.) deep

\$50,000-80,000

**PROVENANCE:**

Paris art market, 1960s.

With Aveline, Paris.

Acquired from Hubert de Givenchy, Paris, 1993.

This console dessertte closely relates to the *oeuvre* of Adam Weisweiler, working under the direction of the celebrated *marchand-mercier* Dominique Daguerre. With its *milles-raies* panels and fluted legs, it relates to a pair of consoles supplied by Daguerre for George, Prince of Wales, later King George IV's use at Carlton House, stamped A. WEISWEILER (A. Nicolay, *L'art et la Manière des Maîtres ébénistes*, Paris, p. 483, fig. D), as well as to a set of four consoles executed by both Weisweiler and Beneman, with closely related Corinthian capitals which sold Christie's, London, 14 April 1983, lot

98, and illustrated P. Lemmonier, *Weisweiler*, Paris, 1983, p. 128. Similar elements also featured on the commode delivered by Daguerre for the *Cabinet Intérieur* of Louis XVI at the château de Saint-Cloud in 1788, now in the Musée du Louvre.

This model was not, however, exclusively made by Weisweiler, as a related console dessertte, executed in thuya by Gaspard Schneider, originally one of a pair, was sold anonymously at Christie's New York, 2 November 2001, lot 227 (\$188,500). Interestingly Schneider, who married Martin Carlin's widow in 1785 and took over the latter's *atelier*, also inherited Carlin's relationship with Daguerre, for whom he is known to have both finished incomplete Carlin pieces as well as supplying newly-made furniture to order.

**DOMINIQUE DAGUERRE**

The heir to Simon-Philippe Poirier's *atelier*, Dominique Daguerre specialized in supplying *objets de luxe* to the French Court and, increasingly during the 1780s, to the English nobility. Based in the rue St. Honoré, as his trade label reveals he *Tient Magasin de Porcelaines, Bronzes, Ebénisterie, Glaces, Curiosités, & autres Marshandises*, and in the 1780s he even opened a shop in Piccadilly, London to supply the Prince of Wales and his circle, including the Duke of Bedford and Earl Spencer. It is interesting to note that two consoles, probably similar to this model but with marble tops, were sold by Daguerre at Christie's in London on 25 March 1791, lot 77 and lot 78.







131

**131**  
**A PAIR OF ITALIAN ORMOLU-MOUNTED PORPHYRY AND GRANITE COLUMNS**

LATE 19TH CENTURY

With *granito rosso* spheres  
 20¾ in. (53 cm.) high

\$7,000-10,000

**PROVENANCE:**

Acquired from Steinitz, Paris, 1993.

**132**  
**AN ITALIAN PORPHYRY OBELISK**

19TH CENTURY

15¼ in. (39 cm.) high

\$3,000-5,000

**PROVENANCE:**

Acquired from Galerie Camoin, Paris, 1987.

**133**  
**BY F.C. THIERARD, 1777**  
**AN ORMOLU RELIEF PORTRAIT OF A GENTLEMAN**

On a later porphyry backing and in an ormolu frame, the frame circa 1830  
 9½ in. (24.1 cm.) high, 7¼ in. (18.4 cm.) wide

\$6,000-9,000

**PROVENANCE:**

Acquired from Kugel, Paris, 1964.



132



133



134

**A NYMPHENBURG PORCELAIN TROMPE L'OEIL FAUX BOIS  
PART DINNER SERVICE**

LATE 18TH CENTURY, IMPRESSED SHIELD MARKS

Each piece finely painted with faux paper panels with puce landscapes, on a *faux bois* ground, comprising: an oval tureen, cover and stand; a double-lipped two-handled sauceboat and stand; three shaped-square dishes; two triangular dishes; four shaped oval dishes; four salts; a mustard pot; six shaped oval platters in two sizes; four chargers in two sizes; ten soup plates; and thirty-four plates

15 in. (38 cm.) long, the tureen stand

(66)

\$30,000-50,000

**PROVENANCE:**

Acquired from Kugel, Paris, 1996.

The *trompe l'oeil* decoration on the present service is meant to immitate the engravings that Nymphenburg painters would pin to their work stations. See A. Ziffer, *Nymphenburger Porzellan*, Stuttgart, 1997, p. 192, nos. 549-551 for further discussion and a pair of cups and saucers with similar decoration.







135

### 135

#### A SET OF THREE QUEEN ANNE SILVER CASTERS

MARK OF CHARLES ADAM, LONDON, 1708

Comprising one large and two smaller casters, all with banded cylindrical bodies, high domed covers pierced with foliate, with spherical finials, bayonet fitting, the largest engraved with a later coat-of-arms, the smaller two with block initials I/W\*E, marked on sides and covers

6¾ in. (17.2 cm.) high, the larger

12 oz. 18 dwt. (401 gr.)

(3)

\$3,000-5,000

#### PROVENANCE:

Acquired from Peter Guille, London, 1951

The coat-of-arms are those of Joyliffe or Jolliffe.

### 136

#### NINE MATCHING GEORGE I SILVER DINNER PLATES

MARK OF BENJAMIN PYNE (6), MARK OF RICHARD BAYLEY (3), LONDON, 1715

Circular with molded rims, the borders engraved with a coat-of-arms within a baroque cartouche, six marked to underside of rim, three marked to rim, undersides engraved with numbers and weight

9½ in. (24.5 cm.) diameter

189 oz. 2 dwt. (5,881 gr.)

(9)

\$6,000-9,000

#### PROVENANCE:

Acquired from S.J. Phillips Ltd., London, 1994-1995.

The coat-of-arms is that of Tripp impaling Cooke quartering Warren.

Twenty-four matching George I style silver dinner plates purchased by Mrs. Wrightsman from S. J. Phillips in 1995-1996 were sold Property from the Collection of Mrs. Charles Wrightsman: The London Residence, Sotheby's, New York, 28 April 2010, lot 234 (\$27,500).



137

### 137

#### A PAIR OF GEORGE I SILVER SHELL DISHES

MAKER'S MARK IE, PROBABLY FOR SAMUEL JEFFREYS, LONDON, 1726

Of fluted shell form, the wells engraved with a crest, the undersides engraved with a second crest, marked to undersides

5½ in. (13.7 cm.) long

10 oz. (311 gr.)

(2)

\$2,000-3,000

#### PROVENANCE:

Acquired from S.J. Phillips Ltd., London, 1988.

The crest in the well is likely that of Lathom or Stanley, the crest on the underside is that of Brocas.



136

138

**A GERMAN SILVER TWO-HANDLED SOUP TUREEN AND COVER**  
MARK OF CHRISTIAN LIEBERKUHN JR., BERLIN, CIRCA 1750

Shaped circular, the body and cover chased with sweeping lobes, the body raised on four grapevine scroll feet and with conforming grapevine handles, the cover with grapevine finial and engraved on both sides with double-headed eagle crest, together with later removable liner, interior of cover, body, and liner gilt, *the tureen marked to underside with maker and town mark, underside of liner with maker's mark*

12¾ in. (32.5 cm.) long, over handles

90 oz. 2 dwt. (2,802 gr.)

(3)

\$3,000-5,000

**PROVENANCE:**

Acquired from Martin Kiener, Zurich, 2002.

A similar example was sold Christie's, Geneva, 17 November 1997, lot 199.



138

139

**A SET OF FOUR LOUIS XV SILVER SECOND COURSE DISHES**  
MARK OF PIERRE TIRON, LILLE, 1728

Comprising one larger and three slightly smaller, all octagonal with reeded rims and circular wells, the borders engraved with a coat-of-arms, *marked to undersides*

11¼ in. (30 cm.), 11¼ in. (28.5 cm.) long

96 oz. 12 dwt. (3,004 gr.)

(4)

\$12,000-18,000

**PROVENANCE:**

Anonymous Sale; Christie's, New York, 20 October 1997, lot 157.



139



140

**A PAIR OF FRENCH SILVER TWO-HANDLED TRAYS**

MARK OF PUIFORCAT, PARIS, 20TH CENTURY

Comprising one large and one smaller tray, both rectangular with shaped cut corners and gadrooned rims, the surfaces flat-chased with shells and rocaille, with scroll handles, *marked to undersides*

23¼ in. (59 cm.), 20½ in. (52 cm.) long, over handles

156 oz. 6 dwt. (4,861 gr.)

(2)

\$4,000-6,000



140



141

141

**A FRENCH SILVER DINNER SERVICE**

MARK OF PUIFORCAT, PARIS, 20TH CENTURY

All shaped oval, the reeded rims with leaf-tips at intervals, comprising:

Three fish dishes

Three large meat dishes

Two medium meat dishes

One medium dish with oval well

Two small meat dishes

23½ in. (59.5 cm.) long, the largest; 16½ in. (42 cm.) long, the smallest

651 oz. 14 dwt. (20,268 gr.)

(11)

\$15,000-20,000

142

**A SET OF FOUR FRENCH SILVER TRAYS**

MARK OF PUIFORCAT, PARIS, 20TH CENTURY

Comprising one large tray, one medium tray, and a pair of small trays, all rectangular with shaped corners and reeded rims, *marked to undersides*

15¼ in. (40 cm.) long, the largest

113 oz. 4 dwt. (3,521 gr.)

(4)

\$4,000-6,000



142

143

**A PAIR OF FRENCH SILVER SAUCE  
BOATS ON STANDS**

MARK OF CARDEILHAC, PARIS, CIRCA 1910

Both dishes and stands rectangular with cut-corners, the applied strap rims with clusters of flowering scrolls at angles, the dishes with conforming pierced flat handles, the lower bodies applied with cut-card scrolls, *marked throughout* 9 $\frac{7}{8}$  in. (25 cm.) long  
57 oz. 12 dwt. (1,791 gr.) (2)

\$2,500-3,500

**PROVENANCE:**

Acquired from Vincent Fourcade, New York, 1988.



143



144

144

**A SET OF FOUR FRENCH SILVER CHOP  
DISHES**

MARK OF PUIFORCAT, PARIS, LATE 20TH  
CENTURY

Shaped circular with reeded rims, *marked to undersides*

12 $\frac{3}{4}$  in. (32.5 cm.) diameter

115 oz. 8 dwt. (3,589 gr.)

(4)

\$4,000-6,000

145

**A FRENCH SILVER FLATWARE SERVICE**

MARK OF PUIFORCAT, PARIS, 20TH  
CENTURY

Bayonne pattern, comprising:

Forty tablespoons

Thirty-nine dessert spoons

Twenty-four teaspoons

Forty coffee spoons

Sixteen demitasse spoons

Forty dinner forks

Forty-two fish forks

Thirty-nine salad forks

Thirty-six dessert forks

Thirty-nine dinner knives

Forty fish knives

Thirty-eight dessert knives

Thirty-seven butter spreaders

Eight serving spoons

Eight serving forks

Four fish servers

Four spatulas

Four sauce ladles

Four pie servers

971 oz. 8 dwt. (30,211 gr.) weighable silver (502)

\$35,000-45,000



145





**146**

**A GROUP OF PORTHAULT WHITE ON WHITE TABLE LINENS  
EMBROIDERED WITH A FEATHER**

PORTHAULT, FRANCE, 20TH CENTURY

Five circular tablecloths together with 54 large dinner napkins en suite;  
three circular tablecloths approximately 127 in. (322.58 cm.) in diameter; one  
circular tablecloth approximately 117 in. (297.18 cm.) in diameter; one circular  
tablecloth approximately 136 in. (345.44 cm.) in diameter (59)

\$1,200-1,500

**147**

**A GROUP OF LINEN AND/OR COTTON PINK, CORAL AND PEACH  
TABLE LINENS**

LYGIA MEATTOS, BRAZIL AND PORTHAULT, FRANCE, SECOND HALF  
20TH CENTURY (84)

\$800-1,200



**148**

**A GROUP OF PORTHAULT LINEN AND CREAM AND GREEN  
PINWHEEL EMBROIDERED TABLE LINENS**

PORTHAULT, FRANCE, 20TH CENTURY

One circular tablecloth approximately 139½ in. in diameter; one circular  
tablecloth approximately 120 in. in diameter; one circular tablecloth  
approximately 110 in. in diameter; together with 24 nakins embroidered en  
suite. (27)

\$500-1,000

149

**A VICTORIAN SILVER-MOUNTED  
FROSTED-GLASS EWER**

MARK OF JOHN S. HUNT, LONDON, 1855

The vase form body supported on a silver foot cast with radiating leaf tips, the handle formed as entwined serpents, the front etched with the monogram *ACH*, marked to rim, handle, and under foot, stamped to underside *HUNT & ROSKELL LATE STORK & MORTIMER* and numbered 7574  
5 $\frac{7}{8}$  in. (15 cm.) high

\$1,500-2,000



149

150

**A GROUP OF TEN ITALIAN SILVER  
FIGURAL CASTERS**

MARK OF MISSIAGLIA, PADUA, SECOND-  
HALF 20TH CENTURY

Formed as artichokes, marked to undersides  
3 in. (7.5 cm) high  
18 oz. 14 dwt. (582 gr.)

(10)

\$1,500-2,000



150

151

**A GROUP OF TEN ITALIAN SILVER  
FIGURAL PEPPER MILLS**

MARK OF MISSIAGLIA, PADUA, SECOND-  
HALF 20TH CENTURY

Formed as an artichoke with rotating stem-form  
handle, the body with a hinged door for filling and  
interior steel grinder, marked to handle terminals  
Each 6 $\frac{3}{4}$  in. (17 cm.) long  
77 oz. 6 dwt. (2,404 gr.) gross weight

(10)

\$5,000-8,000



151





152

**AN EXTENSIVE VENETIAN GLASS GILT-BANDED PART STEMWARE SERVICE  
20TH CENTURY**

Many with a gilt 'W' for Wrightsman, all but the stemless champagne flutes cut with facets, comprising: twenty-eight initialed finger bowls and twenty-seven stands; twenty-four oval water tumblers; twenty-three smaller oval tumblers; eighteen tall oval tumblers; eighteen tall round tumblers; twenty-five round beakers; eighteen medium round beakers; twenty-five small round beakers; twenty-four very small round beakers; forty-one initialed stemless champagne flutes; twenty-nine initialed champagne flutes; twenty-seven initialed red wine goblets; thirty-one initialed white wine goblets; twenty-eight initialed dessert wine goblets; *together with* four faceted gilt-banded water jugs  
7½ in. (19 cm.) high, the champagne flutes (366)

\$5,000-7,000



153

**A FRENCH SILVER FLATWARE SERVICE  
MARK OF PUIFORCAT, PARIS, EARLY 20TH CENTURY**

Segur pattern, comprising:  
Eleven dessert spoons  
Ten teaspoons  
Eighteen coffee spoons  
Twelve dinner forks  
Twelve fish forks  
Eleven dessert forks  
Twelve fruit forks  
Eighteen cocktail forks  
Thirteen dinner knives  
Twelve fish knives  
Thirty dessert knives  
Two fish servers  
Two pairs salad servers  
Eight serving spoons  
Two vegetable spoons  
Eight serving forks  
Two spatulas  
Two soup ladles  
Four sauce ladles  
Two pie servers  
Two ice cream knives  
Two cheese knives  
340 oz. 12 dwt. (10,593 gr.) weighable silver (197)

\$10,000-15,000

153

## A GIFT FROM NAPOLEON

154

### A SEVRES (HARD PASTE) PORCELAIN PART DINNER AND DESSERT SERVICE

MOST DATED 1802-03, SEVERAL DATED 1803-06, IRON-RED STENCILED SEVRES MARKS WITH DATE CYPHER //, VARIOUS INCISED MARKS AND PAINTER'S MARKS, INCLUDING SEVERAL FOR HIREL DE CHOISY

Painted with sunflowers and trailing vines of forget-me-nots and five-petaled purple flowers, comprising: a soup tureen and cover; four graduated circular platters, one possibly a stand to the tureen; two pierced oval baskets; two oval butter-boxes, covers and stands; a scroll-handled sauceboat and oval stand; two footed salad bowls; two footed cake stands; two two-handled monteiths; two navette-shaped dishes; two circular footed low compotes; two oval footed compotes; four triangular dishes; four octagonal dishes; a large canted square dish; an oval footed sugar-bowl and cover; three graduated oval platters; ten soup plates; and forty-two dinner plates  
15 in. (38.1 cm.) diameter, the largest circular platter

\$15,000-25,000

#### PROVENANCE:

Emperor Napoléon.  
Purchased by Napoleon 30 June 1806 for M. François, former Bishop of Rennes, on the occasion of the marriage of princess Stéphanie de Beauharnais to the prince of Baden.  
Acquired from Adrian Sassoon, London, 1999.

The present service was purchased by Emperor Napoléon as a gift to the former Bishop of Rennes, M. François, on the occasion of the marriage of his niece and adopted daughter, Stéphanie de Beauharnais (1789-1860). As *Princesse Française*, Stéphanie enjoyed the luxuries associated with membership of the Imperial family, taking residence in the Palais de Tuileries. Her marriage on 8 April 1806 to Karl Ludwig Friedrich, prince of Baden, was political, arranged by Napoléon to forge an alliance with the Grand Dukes of Baden.

Although Napoleon purchased the service for the former Bishop in 1806, it was entered into the *Sèvres magasin de vente* the previous year (Vu1. fol.8 v.). See C. Leprince, *Napoléon 1er & Sèvres, L'Art de la porcelaine au service de l'Empire*, Paris, 2016, p. 259, no. 65 for more information on the original order, including a full listing of the service's components.



Stéphanie de Beauharnais (1784-1860)





155

**A SEVRES PORCELAIN PART DESSERT SERVICE**

CIRCA 1780, BLUE INTERLACED L'S ENCLOSING DATE LETTER CC TO ALMOST ALL PIECES, VARIOUS PAINTER'S AND GILDER'S MARKS

The center with a bouquet of pink roses and blue cornflowers within a blue filet medallion entwined with foliate scrolls, the border alternate with pink roses and purple cornflowers between blue filets, the flowers separated by angled gilt vines, the whole between gilt scalloped bands, one edging the cavetto, the other the rim, comprising: a pair of ice-pails, covers and liners *seaux à glace*; four glass coolers; a monteith (*seau crénelé*); two salad bowls; two ice-cup stands (*soucoupe à pied*); two shell-shaped dishes (*compotiers coquilles*); two square dishes (*compotiers carré*); a circular dish (*compotier rond*); and fifty-four plates

11 in. (27.9 cm.) wide, overall, the monteith

(71)

\$30,000-50,000

**PROVENANCE:**

From the service delivered to the *marchand mercier* M. Manoel Baptiste in the second half of 1780.

Anonymous sale; Christie's, Monaco, 4 December 1988, lot 47 (part).

**LITERATURE:**

D. Peters, *Sevres Plates and Services of the 18th Century*, Little Birkhamstead, 2005, vol. III, pp. 617-8, no. 80-6.





**A SEVRES PORCELAIN PART DESSERT SERVICE**

CIRCA 1769-75, MOST WITH BLUE INTERLACED L'S ENCLOSING DATE LETTERS Q AND R FOR 1769 AND 1770, VARIOUS PAINTER'S AND INCISED MARKS

Painted with scattered roses, the border with panels of roses on a stippled cell-pattern border enclosing *oeil de perdrix* with gold dots, comprising: three ice-cup stands (*soucoupe à pieds*); two shaped square dishes (*compotier carré*); a shell-shape dish (*compotier coquille*); seven round dishes (*compotier rond*); two oval dishes (*compotier ovale*); a larger oval dish; and fifty-eight plates; together with two shaped square dishes (*compotier carré*) and a round dish (*compotier rond*) from a nearly identical service, the *oeil de perdrix* centering flower-heads instead of gilt dots; four plates from a similar service, possibly later decorated; and a later replacement plate

10¾ in. long, the larger oval dish

(82)

\$40,000-60,000

**PROVENANCE:**

Probably the service delivered to 'Milord Comte D'harcourt', probably Simon, 1st Earl Harcourt, British Ambassador-Extraordinary Plenipotentiary to France in 1769 (the pieces dated Q).

Nelson A. Rockefeller; Sotheby's, New York, 11 April 1980, lot 251 (part).

Anonymous sale; Sotheby's, Monaco, 24-25 June 1984, lot 3270 (part).

Acquired from Partridge, London, 1986.

**EXHIBITED:**

London, The Antique Porcelain Co., Ltd., *Coronation Exhibition*, 1953, cat no. 63.

**LITERATURE:**

D. Peters, *Sèvres Plates and Services of the 18th Century*, Little Birkhamstead, 2005, vol. II, pp. 409-11, no. 69-5.

Simon Harcourt (1714-77) held a number of diplomatic posts throughout the 18th century, beginning as governor to the prince of Wales in 1749. After George III assumed the throne in 1760, Harcourt negotiated the new king's marriage to Princess Charlotte of Mecklenburg-Strelitz the following year. In the late 1760s, Harcourt served as British ambassador to Paris, when the present service was delivered. He unfortunately passed away in 1777 after trying to rescue his favorite dog from drowning in a well.

See D. Peters, *op. cit.*, vol. II, pp. 409-11, no. 69-5 for a discussion of the most recent scholarship on this service, the pattern of which was formerly identified as the 'Sartine' service.





## ■157

### A NORTH EUROPEAN ORMOLU-MOUNTED ALABASTER FOUR-LIGHT CHANDELIER THE MOUNTS EARLY 19TH CENTURY AND ASSOCIATED

The urn-shaped bowl with Greek key border punctuated by scrolling arms and snarling beast masks  
45½ in. (108 cm.) high

\$7,000-10,000

#### PROVENANCE:

Acquired from Aveline, Paris, 1988.



157

## 158

### A PAIR OF LATE LOUIS XV ORMOLU AND PATINATED-BRONZE CANDLESTICKS CIRCA 1765

With scrolled supports and raised pierced plinth bases  
7¾ in. (20 cm.) high

\$5,000-8,000

#### PROVENANCE:

Acquired from Rosenberg and Stiebel, New York, 1976.

(2)



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## ■159

### A CHINESE BLACK, POLYCHROME AND GILT-LACQUER LOW TABLE 18TH/19TH CENTURY

The top decorated with a bird perched on a rock amidst flowers, raised on square section legs terminating in ruyi-form feet  
15¾ in. (40 cm.) high, 39¾ in. (101 cm.) wide, 20 in. (51 cm.) deep

\$6,000-8,000

#### PROVENANCE:

Acquired from René Weiller, Paris, 1970.



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160

#### 160

##### **A PAIR OF ORMOLU-MOUNTED CHINESE COPPER RED-GLAZED PORCELAIN VASES, MOUNTED AS LAMPS**

THE MOUNTS FRENCH, CIRCA 1860, THE PORCELAIN 18TH/EARLY 19TH CENTURY

Of *Gu* form, with rams' masks and swags, restorations to porcelain 22½ in. (57.5 cm.) high, including fitments

(2)

\$5,000-8,000

##### **PROVENANCE:**

Acquired from Rosenberg and Stiebel, New York, 1957.

##### **LITERATURE:**

F.J.B. Watson, *The Wrightsman Collection*, vol. II, Greenwich, 1966, p. 454, no. 255 A,B.



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#### 161

##### **A CHINESE BROWN LACQUER KANG TABLE**

18TH-19TH CENTURY

The rectangular top above a narrow waist and shaped aprons, raised on inward-curving legs

7½ in. (19 cm.) high, 27¼ in. (69.2 cm.) wide, 18 in. (45.7 cm.) deep

\$2,000-3,000

##### **PROVENANCE:**

Acquired from A & J Speelman, Ltd., London, 1989.



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#### 162

##### **A LATE REGENCY INDIAN ROSEWOOD AND PARCEL-GILT CIRCULAR BOOKSTAND**

CIRCA 1815

With green-tooled leather top, two tiers, the underside labeled in black L3238 31 in. (78.5 cm.) high, 20½ in. (52 cm.) diameter

\$3,000-5,000

##### **PROVENANCE:**

Acquired from Didier Aaron, Paris, 1982.

163

**A PAIR OF DIRECTOIRE ORMOLU TWIN-BRANCH WALL-LIGHTS**

ATTRIBUTED TO FRANÇOIS REMOND, CIRCA 1795

With rectangular platform before a shaped back with female masks

11½ in. (29 cm.) high, 8½ in. (21.5 cm.) wide (2)

\$15,000-25,000

**PROVENANCE:**

Acquired in Paris, 1986.

This jewel-like pair of *bras à plateau à deux bobèches* can be confidently attributed to the celebrated bronzier François Rémond (1747-1812) based on contemporary documentation as described in the note for lot 76 in this sale. An interesting feature of the present wall lights is that, unlike in the case of lot 76, the arm can be removed from the backplate, making refreshing candles easier. Furthermore, the plateau can be reversed to change the overall look of the wall lights. The female mask decorating the hexagonal backplate helps us date the present wall lights closer to the Directoire period, somewhat later than lot 76. A further set of four wall lights of almost identical design was sold anonymously; Sotheby's Monaco, 30 November 1986, lot 905 and subsequently from the London collection of Mrs. Wrightsman, Sotheby's New York, 28 April 2010, lot 181 (\$50,000).



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164

**A SET OF FOUR EMPIRE WHITE-PAINTED AND PARCEL-GILT FAUTEUILS**

CIRCA 1810, THE UPHOLSTERY SUPPLIED BY RENZO MONGIARDINO

Each with out scrolled backs, the arm supports headed with associated gilt-metal lions masks (4)

\$8,000-12,000

**PROVENANCE:**

Acquired from Perrin, Paris, in 1988.





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■165

**A LOUIS XVI ORMOLU-MOUNTED MAHOGANY GUERIDON**

CIRCA 1790, THE TOP ASSOCIATED

The octagonal top inset with *bleu turquin* marble, the fluted stem inset with chandelles, on hipped down-scrolled legs  
28¾ in. (73 cm.) high, 36¼ in. (92 cm.) diameter

\$5,000-7,000

**PROVENANCE:**

Acquired from Michel Meyer, Paris, 1993.

■166

**A LOUIS XVI ORMOLU-MOUNTED MAHOGANY AND GILT-TOOLED LEATHER SECRETAIRE-CABINET COFFRE-FORT**

CIRCA 1785

The *brocatelle d'Espagne* marble top above a hinged secretaire drawer over a cabinet door with gilt-tooled leather panels with hidden locking mechanism and opening to shelves  
56 in. (142½ cm.) high, 18½ in. (47 cm.) wide, 35¼ in. (89.5 cm.) deep

\$20,000-40,000

**PROVENANCE:**

Acquired from Michel Meyer, Paris, 1984.



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■-167

**A LOUIS XVI ORMOLU-MOUNTED TULIPWOOD AND  
PARQUETRY BUREAU PLAT**

ATTRIBUTED TO MATHIEU-GUILLAUME CRAMER, CIRCA 1775

With a green-tooled leather top above two frieze drawers and opposing sham drawers, with slide at one end, with red-painted Wrightsman inventory number 192

29 in. (73.5 cm.) high, 50¾ in. (129 cm.) wide, 25¼ in. (64 cm.) deep

\$40,000-60,000

**PROVENANCE:**

Acquired from Jacques Seligmann, Paris via Rosenberg and Stiebel, New York, 1957.

**LITERATURE:**

F.J.B. Watson, *The Wrightsman Collection*, vol. II, Greenwich, 1966, p. 302, no. 149.

Mathieu-Guillaume Cramer, *maître* in 1771.

This elegant bureau plat, with its trellis pattern marquetry and legs inlaid with husk pendants, relates to a group of furniture by or attributed to Mathieu-Guillaume Cramer. A smaller example sold from the collection of Bernice and Edgar Garbisch, Sotheby's, New York, 17 May 1980, lot 322, and a related example sold from the collection of Jaime Ortiz-Patiño, Sotheby's, New York, 20 May 1992, lot 89. As with the present example, they are unsigned but attributed to Cramer. Cramer was known for using the trellis pattern enclosing quatrefoils and legs inlaid with husk pendants, such as on a bonheur du jour signed *M. G. CRAMER*, illustrated in C. Packer, *Paris Furniture*, 1956, fig. 221.

A nearly identical bureau plat with its matching cartonier is in the *Ministre de la Marine*, Paris.







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169

**A CONTINENTAL ENAMEL, GOLD, AND CARVED ROCK CRYSTAL SCENT BOTTLE**

PROBABLY FRENCH, 19TH CENTURY

The bottle carved with blossoms and scrolls, one side with gilt script *M moi / 100 CC*, the gold crown-form stopper and floral chain and hook enameled in red, green, and white, with red leather and velvet presentation case, marked on stopper and rim with control marks unclear  
2½ in. (6.5 cm.) long, the bottle

\$2,000-3,000

*M moi / 100 CC* is a play on words in French, which when pronounced phonetically sounds like "Aimes Moi Sans Cesse", which translates to "Love Me Constantly."



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**A LOUIS XV GOLD-MOUNTED GILT AND BLACK LACQUER HEART-SHAPED BOX**

MARKED PARIS, 1737

The lacquer decorated with leafy branches, with associated red leather presentation case, flange with maker's mark *L.M.*, a flowerhead above, possibly for Joseph Moillet, and with charge and decharge of Hubert Louvet, also marked with Vienna tax mark for 1806-1807  
2¾ in. (6 cm.) long

\$5,000-8,000

**PROVENANCE:**

Acquired from S.J. Phillips, London, 1985.



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**A GERMAN SILVER-GILT MOUNTED CARVED AMBER SHELL-FORM BOX**

CIRCA 1780

The deep orange amber carved with lobed body and smooth interior, with silver-gilt hinge and thumbpiece, apparently unmarked  
3¾ in. (10 cm.) long

\$3,000-5,000

**PROVENANCE:**

Acquired from Kugel, Paris, 1996.



171

**CHINESE SCHOOL, FIRST HALF 19TH CENTURY**  
**AN OFFICIAL'S FAMILY AT LEISURE, A SET OF FOUR**

oil on canvas  
 20¼ x 25¾ in. (51.4 x 65.4 cm.)

(4)

\$10,000-15,000





172

**A PAIR OF ITALIAN ORMOLU-MOUNTED WHITE MARBLE  
CANDLESTICKS, MOUNTED AS LAMPS**

ATTRIBUTED TO LUIGI VALADIER, ROME, CIRCA 1775

The spreading stems with applied grapevines, with remnants of red-painted Wrightsman inventory numbers to the drip pans, 953A or B  
9¼ in. (23.5 cm.) high, excluding fitments (2)

\$5,000-8,000

**PROVENANCE:**

Acquired from Rosenberg and Stiebel, New York, 1957.

**LITERATURE:**

F.J.B. Watson, *The Wrightsman Collection*, vol. II, Greenwich, 1966, p. 342, no. 173 A,B.

Although these candlesticks were previously thought to be Northern European, the delicate tendrils on the bases are more typical of the work of the Roman silversmith and *bronzier*, Luigi Valadier (1726-1785). Similar tendrils can be found on a bust of Triton by Valadier in the Louvre, see A. González-Palacios, *Luigi Valadier*, New York, 2018, p. 189, fig. 4\_57. For an ormolu-mounted white marble candelabrum with a base conceived similarly as that of the present lot, see *ibid.*, p. 237, fig. 5\_28. Luigi Valadier was member of a dynasty of goldsmiths, sculptors and craftsmen that began with his father, Andrea, who had come to Rome from Provence in 1714. Luigi was apprenticed to his father until 1754, when he was sent to Paris for further training, and finally took over his father's workshop in 1759. He was the most celebrated Roman metalworker of his period, numbering among his clients the Borghese, Chigi and Braschi-Onesti families, for whom he supplied finely crafted objects in a number of different fields including bronzes, furniture and *pietre dure*. His son Giuseppe (1762-1839) concentrated more on architectural commissions, but also supplied furniture to Pope Pius VI, Duke Luigi Braschi Onesti and Prince Camillo Borghese.

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**A PAIR OF CIRCULAR CREAM PAINTED AND PARCEL GILT  
SIDE TABLES**

SUPPLIED BY HENRI SAMUEL, SECOND HALF 20TH CENTURY

Each with veined pink inset marble tops  
22½ in. (57 cm.) high, 26 in. (66 cm.) diameter (2)

\$1,000-1,500

A pair of tables of the same design from the London collection of Mrs. Charles Wrightsman was sold Sotheby's New York 28 April 2010, lot 282.





■174

**A LOUIS XVI WHITE-PAINTED AND  
PARCEL-GILT BED**

CIRCA 1775, THE UPHOLSTERY SUPPLIED  
BY RENZO MONGIARDINO

With ribbon-tied floral cornucopia cresting, the  
frame adapted for a modern mattress, *together*  
*with* bed cover and pillow cover in coordinating  
fabrics

53½ in. (136 cm.) high, 55 in. (140 cm.) wide, 85 in.  
(216 cm.) deep

\$7,000-10,000

**PROVENANCE:**

Acquired from Rosenberg and Stiebel, New York,  
1956.







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# 176

## A LOUIS XVI WHITE-PAINTED FAUTEUIL

BY LOUIS MAGDELEINE PLUVINET, CIRCA 1770, THE UPHOLSTERY SUPPLIED BY HENRI SAMUEL

With lyre-form back, green striped silk upholstery, the underside with black stencil 24, stamped twice LM PLUVINET

\$7,000-10,000

### PROVENANCE:

Acquired from Michel Meyer, Paris, 1979.

Louis-Magdeleine Pluvinet, *maître* in 1773.

# 175

## A LOUIS XVI WHITE-PAINTED TABOURET

BY JEAN-BAPTISTE LELARGE, CIRCA 1775

Upholstered in Louis XVI Aubusson tapestry, stamped *IB LELARGE* four times, with red-painted Wrightsman inventory number 16A  
16½ in. (42 cm.) high, 14¼ in. (36.5 cm.) square

\$2,000-3,000

### PROVENANCE:

Acquired from Rosenberg and Stiebel, New York, 1952, and covered in tapestry by Jansen, 1956. (as a pair, one with differing upholstery sold from the collection of Mrs. Charles Wrightsman, the London residence; Sotheby's, New York, 28 April 2010, lot 281.)

### LITERATURE:

F.J.B. Watson, *The Wrightsman Collection*, vol. I, p. 83, no. 56 A,B. (the pair of tabourets).

Jean-Baptiste Lelarge, *maître* in 1775



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# 177

## A LOUIS XVI WHITE-PAINTED AND PARCEL-GILT TABOURET

LATE 18TH CENTURY, NOW FITTED WITH A MARBLE TOP AS A LOW TABLE

Now a low table with a later white marble top, the frame spuriously stamped twice *JB BOULARD* and *IC* with a *fleur-de-lis*, with red-painted Wrightsman inventory number 55B  
15½ in. (39.5 cm.) high, 21½ in. (54.5 cm.) wide, 18¼ in. (46.5 cm.) deep

\$2,000-3,000

### PROVENANCE:

Acquired from Rosenberg and Stiebel, New York, in 1957 (as a pair, one sold from the collection of Mrs. Charles Wrightsman, the London Residence; Sotheby's New York, 28 April 2010, lot 122).

### LITERATURE:

F.J.B. Watson, *The Wrightsman Collection*, vol. I, Greenwich, 1966, p. 84, no. 57 (the pair, with upholstered seats).



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Mentmore Towers

## ■ ~178

### A LOUIS XVI ORMOLU-MOUNTED BOIS SATINE, TULIPWOOD AND PARQUETRY BONHEUR DU JOUR

ATTRIBUTED TO ROGER VANDERCRUSE, KNOWN AS LACROIX, CIRCA 1775

With a galleried white marble top above a door and niche, the lower case with a drawer opening to a tooled leather writing surface, on square tapering legs joined by a medial shelf, restorations to veneers  
40½ in. (103 cm.) high, 26¾ in. (68 cm.) wide, 12½ in. (32 cm.) deep

\$20,000-30,000

#### PROVENANCE:

Acquired by Baron Meyer Amschel de Rothschild for Mentmore Towers, Buckinghamshire, by descent to his daughter and heiress, Hannah, Countess of Rosebery (d.1890), wife of 5th Earl of Rosebery (1847-1929), by descent to their son, Harry Primrose, 6th Earl of Rosebery (1882-1974) by whom offered Christie's, London, 4 May 1939, lot 92.  
Acquired from Kraemer, Paris, 1953.

#### LITERATURE:

F.J.B. Watson, *The Wrightsman Collection*, vol. I, Greenwich, 1966, p. 180, no. 103.

Roger Vandercruse, known as Lacroix, *maître* in 1755.



Roger van der Cruse, known as Lacroix, was one of the premier *ébénistes* who worked in the transitional style between the Louis XV and Louis XVI eras. He was born the son of the *ouvrier libre* François van der Cruse in 1728 and was related by his sisters' marriage to the *maître-ébénistes* Jean-François Oeben and to Jean-Henri Riesener. Elected *maître* in 1755, Roger took over his father's business and was soon supplying furniture to the *ébéniste* Pierre II Migeon, the *marchand-mercier* Simon-Philippe Poirier and directly to Madame du Barry at Louveciennes, the *Garde-Meuble* and the duc d'Orléans.

The art collections at Mentmore were among the most outstanding of their kind anywhere in the world, prompting Lady Eastlake to comment: 'I do not believe that the Medici were ever so lodged at the height of their glory'. Mentmore was built between 1852 and 1854 by Baron Mayer Amschel de Rothschild, who needed a house near to London and in close proximity to other Rothschild homes at Tring, Ascot, Aston Clinton and later Waddesdon and Halton House. The plans for the mansion imitated Wollaton Hall in Nottinghamshire and were drawn up by the gardener turned architect Joseph Paxton, celebrated for his Crystal Palace, completed the year earlier. Sumptuously furnished with extraordinary works of art in every field, on his death in 1874, Baron Mayer left Mentmore and a fortune of some £2,000,000 to his daughter, Hannah de Rothschild. Four years later Hannah married Archibald Philip, 5th Earl of Rosebery, who added considerably to the collections assembled by his father-in-law and it remained largely intact until the dispersal of the contents in 1977.



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**A LATE LOUIS XVI ORMOLU-MOUNTED SOLID  
MAHOGANY VOYEUSE**

CIRCA 1785

The fretwork back with a stylized lyre

\$30,000-50,000

**PROVENANCE:**

Acquired in Paris, 1986.

With its delicate à l'antique mounts and 'Chinese' fret-carved back, this stylish *voyeuse* reflects the most avant garde taste of the end of the late 1780s and early 1790s. It is extremely rare to find Parisian seat furniture embellished with ormolu mounts in this period, although a parallel can be found in a remarkable suite of ormolu-mounted mahogany seat furniture made by the *menuisier* Georges Jacob and supplied by the *marchand-mercier* Dominique Daguerre to the Prince of Wales, the future George IV, circa 1785-90. The suite, which comprised a settee, eight armchairs and eight side chairs, was supplied during one of the earlier phases of furnishing Carlton House, the London palace the Prince of Wales was lavishly decorating in the latest French taste, and is now in the King's Dressing Room, Windsor Castle (RCIN 10042, 20486 and 20590). Another fascinating possibility is that this *voyeuse* could be one of the rare instances in 18th century France of a piece of seat furniture being made by a cabinet-maker rather than a *menuisier*, disciplines which were normally strictly separated by the guild system. A similar but less lavishly mounted *voyeuse* with lyre back and ormolu paterae heading the legs, stamped by the most famous cabinet-maker of the period, Jean-Henri Riesener, is illustrated in B. Pallot, *L'Art du Siècle au XVIIIe Siècle en France*, Paris, 1989, p. 18, which cites two further examples by Riesener in the Wertheimer and Gaston le Breton collections (the latter illustrated in F. Watson, *Louis XVI Furniture*, London, 1973, p. 144, cat. 190).





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**A PAIR OF ORMOLU AND BLUE SILVERED-BRONZE MOUNTED JAPANESE ARITA-WARE CARP**

THE ORMOLU BASES RESTAURATION, CIRCA 1820, THE PORCELAIN EDO PERIOD, LATE 17TH/EARLY 18TH CENTURY

Each in the form of a leaping carp on mask-molded bases 14 in. (35.5 cm.) high

\$30,000-50,000

**PROVENANCE:**

Acquired from Kraemer, Paris, 1989.

These charming ormolu-mounted carp exemplify the unique creative involvement of the *marchands-merciers* in 18th century Paris, an industry discussed at length by Carolyn Sargentson in *Merchants and Luxury Markets: The Marchands Merciers of Eighteenth Century Paris*, London, 1996. This brilliant assemblage represents the innovation of design and combination of materials, which the *marchands* were uniquely allowed to execute. Guild

(2)

regulations strictly prohibited production by the *marchand-merciers* and limited them only to the sale, embellishment or finishing of goods.

According to Sargentson, Japanese and Chinese porcelains were distinguished from one another in most inventories of the 1720's and 30's, and the *marchand* Thomas-Joachim Hébert stocked a particularly large proportion of the more valuable Japanese porcelain. In addition to the relative scarcity of Japanese porcelain, according to Hébert's 1724 inventory, Chinese porcelain was on average less highly valued. Japanese objects were valued at an average of 12 *livres* each, and Chinese objects at an average of 8 *livres* each (C. Sargentson, *op. cit.*, pp. 70-72).

A related singular example with Russian ormolu sold Christie's, New York, 20 April 2007, lot 45, and a similar pair sold Christie's, London, 16 May 2012, lot 234.



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**A LOUIS XVI ORMOLU-MOUNTED MAHOGANY BIBLIOTHEQUE**

ATTRIBUTED TO JEAN-HENRI RIESENER, CIRCA 1780

With a white and grey veined marble top above two grille doors  
74 in. (188 cm.) high, 59 in. (150 cm.) wide, 17¾ in. (45 cm.) deep

\$100,000-200,000

**PROVENANCE:**

Acquired from Steinitz, Paris, 1987.

Jean-Henri Riesener, *maître* in 1768.

This *bibliothèque*, with its sober elegance, subtle play of moldings and fine use of mahogany enriched by ormolu mounts, is a superb example of Jean-Henri Riesener's work, and is related to a series of armoires executed by Riesener in the 1780s. Very few examples of armoires by the *ébéniste* are recorded, all of which feature certain variations to the mahogany and gilt-bronze ornamentation. This includes that stamped by the *ébéniste du Roi*, illustrated in J. Whitehead, *The French Interior in the Eighteenth Century*, London, 1992, pp. 138-9 and subsequently sold from the Lagerfeld collection, Christies, Monaco, April 28 2000, lot 340.

A *bibliothèque* of similar outline formed part of the collection of an important European collector until sold Christie's, Paris, 22 June 2005, lot 170, and a related *bibliothèque*, formerly in the collection of Charles Schneider, château de la Verrerie, sold Christie's, Paris, 30 November 2016, lot 33.

Arguably the most celebrated *ébéniste* of the late 18th century, Riesener, along with Boulle and Cressent, was one of the very few makers to be specifically named in 18th century sale catalogues. He was celebrated not only for his use of marquetry of the highest quality and extravagant mounts, but also for his *oeuvre* of pieces with plain perfectly chosen mahogany embellished with more restrained ormolu mounts, such as on the present lot.

Riesener first worked in the *atelier* of Jean-François Oeben, of which he assumed control after Oeben's death. For a decade beginning in 1774 when he was appointed *ébéniste du Roi*, Riesener delivered some of the most spectacular and sumptuous furniture ever made. Although Riesener was replaced by Guillaume Benneman as the official *ébéniste du Roi* in 1784, Riesener's work was still in demand by the Royal family and he continued to supply furniture to Queen Marie-Antoinette right up to the Revolution of 1789.









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**A SOUTH GERMAN PEWTER AND BRASS-INLAID BURR WALNUT BOX**

SECOND QUARTER 18TH CENTURY

Inlaid with dense strapwork panels  
6½ in. (16.5 cm.) high, 3½ in. (9 cm.) diameter

\$2,000-3,000

183

**A LOUIS XV SILVER-GILT BEAKER**

MARKED STRASBOURG, 1765

Paneled oval form with a flared rim and on a conforming stepped foot, *marked to underside with date letter and town mark, rim with later control marks*

4½ in. (10.5 cm.) high  
6 oz. 14 dwt. (208 gr.)

\$2,000-3,000

**PROVENANCE:**

Acquired from Kugel, Paris, 1996.



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**A LOUIS XV SILVER-GILT BEAKER**

MARKED STRASBOURG, 1771

Paneled oval with a flared rim and on a conforming gadrooned foot, the sides engraved with swags of flowers and one side engraved with a coat-of-arms in an asymmetrical cartouche under a coronet, *marked to underside with date letter and town mark*

3¾ in. (10 cm.) high  
5 oz. 16 dwt. (180 gr.)

\$2,000-3,000

**PROVENANCE:**

Acquired from Kugel, Paris, 1989.



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**A PAIR OF CONTINENTAL SILVER-MOUNTED  
AGATE AND HARDSTONE CANDLESTICKS**  
19TH CENTURY OR EARLIER

Of baluster form on stepped octagonal bases, with silver foot rims, collars, and nozzle rims chased with running foliage and set with variously colored cabochon hardstones and paste gems, *apparently unmarked*  
5½ in. (14.3 cm.) high (2)

\$1,500-2,500



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**A PAIR OF NORTH EUROPEAN ORMOLU-MOUNTED  
MAHOGANY GUERIDONS**  
EARLY 19TH CENTURY

Each with a mahogany-lined frieze drawer  
29½ in. (75 cm.) high, 23¼ in. (59 cm.) diameter (2)

\$12,000-18,000

**PROVENANCE:**

Acquired from Finart, London, 1986.





## THE GOUVERNEUR MORRIS BUREAU A CYLINDRE

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### A LATE LOUIS XVI ORMOLU-MOUNTED MAHOGANY BUREAU A CYLINDRE

CIRCA 1785-1790

The three-quarter galleried white marble top above frieze drawers and a cylinder opening to a fitted interior over three drawers and a knee-hole flanked by drawers, the sides with folio rests  
49½ in. (125.5 cm.) high, 57½ in. (146 cm.) wide, 30¼ in. (77 cm.) deep

\$80,000-120,000

#### PROVENANCE:

Gouverneur Morris (1752-1816), acquired in Paris 1789-1794.  
Thence by descent in the family until offered Christie's, New York, 22 November 1983, lot 219.  
Acquired from Didier Aaron, Paris, 1986.

#### EXHIBITED:

Washington D.C., The National Gallery of Art, *The Eye of Thomas Jefferson*, 1976, p. 216, cat. 377.

#### LITERATURE:

L. Schreider III, 'Gouverneur Morris, Connoisseur of French Art', *Apollo*, June 1971, pp. 473 and 482, illustrated.  
F.J.B. Watson, 'The Eye of Thomas Jefferson', *The Magazine Antiques*, July 1976, p. 124, illustrated.

The present desk is not only an outstanding example of cabinet-making during the late Louis XVI period, but it is also an important historic object that is related to both the history of French-American diplomatic relations and the beginnings of French furniture collecting in the United States. With its beautifully figured mahogany, exquisite ormolu mounts and impeccable construction, this cylinder desk must have been manufactured by one of the leading Parisian *ébénistes* in the late 1780s, including Jean-Henri Riesener or one of his compatriots such as Jean-Ferdinand Scherdfeger and François-Ignace Papst. The beauty of this bureau is matched only by its fascinating

history and importance as it is among the first pieces of luxurious furnishings that made it to the United States from France. This desk was brought to New York in 1793 by Gouverneur Morris, who was the head of the diplomatic corps and served as ambassador at the French court. This lot was among a number of pieces Morris purchased in France, many of which were abandoned by or confiscated from members of the aristocracy by the revolutionary government, while others were sold from the royal *garde meuble*, include those offered at the Versailles sales in 1793-94. Morris also attended auctions in London to obtain works for this newly-formed collection, which included not only furniture from the most important French makers but also tapestries and porcelain, among others. On 5 March 1792, Morris notes in his diary: "*This Morning I go to the Auction of the late Marquis de la Luzerne*," who had previously been the French ambassador to England and whose property was sold there after his death. Between April and July 1792, Morris embarked on another shopping spree and it has been suggested that the present bureau was purchased during that period, see L. Schreider III, 'Gouverneur Morris, Connoisseur of French Art', *Apollo*, June 1971, p. 478. Upon his return to his estate of Morrisania in the Bronx, Morris installed his new acquisitions and created a particularly luxurious home that was famous for its beauty and lavishness at the time. In fact, one visitor in 1804 described Morris and his house as having "*great sociability and mirth added to splendor in the extreme ... he lives literally like a nobleman*." After his death in 1816, Morris's splendid furniture remained at Morrisania with his descendants until the house was destroyed in 1905.

Gouverneur Morris (1752-1816) was by birth a member of the Colonial aristocracy of New York. His father, Lewis Morris II (1698-1762) was Lord of the Manor of Morrisania, one of the only six New York estates to be possessed of manorial rights. His half-brother, Lewis Morris III (1726-1798), was New York signatory of the Declaration of Independence. As for Morris himself, he well represented the type of gentry from whom so many of the American Revolutionary leaders came. At the Continental Congress in 1777-79 he enthusiastically supported George Washington. In 1787, Morris was chosen as delegate to the Continental Convention assembled in Philadelphia to frame what was to become the Constitution of the United States of America. In December 1788, Morris sailed to France to manage contracts with the Farmers-General. In 1790, he was unofficially appointed to act for President Washington concerning the American war debt for France. In 1792, he was appointed by Washington to succeed Thomas Jefferson as Minister to the Court of Louis XVI, keeping his appointment until 2 October 1784, being the only member of the diplomatic corps to ride out the Terror. While Morris's diplomatic position in Paris was officially neutral, privately he sided with the monarchy that had supported the American Revolution and conceived a bold, yet unavailing attempt for Louis XVI and Marie-Antoinette to escape from Paris. Later, Morris was to save Lafayette's wife from the guillotine. Morris remained in Paris until the spring of 1793, withdrawing to his country house near Sainport until October 1794, and thence to the continent with numerous visits to London. He returned to New York in 1798, moving in 1800 into Morrisania, his newly built house, to live amongst his books bought in Paris and London, his French wines and what was almost certainly the first French Royal furniture to be seen in New York.



Gouverneur Morris (1752-1816)

Miriam and Ira D. Wallach Division of Art, Prints and Photographs:  
Print Collection, The New York Public Library.







188

■188

**A LATE LOUIS XV WHITE-PAINTED AND PARCEL-GILT CHAISE  
BY GEORGES JACOB, CIRCA 1770**

With later tapestry upholstery, stamped *G.JACOB* to the seat rail

\$2,000-3,000

**PROVENANCE:**

Acquired from Etienne Levy, Paris, 1971.

Georges Jacob, *maître* in 1765.

■189

**A LOUIS XVI ORMOLU-MOUNTED MAHOGANY CONSOLE  
DESSERTÉ**

LATE 18TH CENTURY

The galleried marble top above a frieze drawer and two shelves  
30¾ in. (78.5 cm.) high, 40¼ in. (102.5 cm.) wide, 10 in. (25.5 cm.) deep

\$3,000-5,000

**PROVENANCE:**

Acquired from Steinitz, Paris, 1988.



189

190

**A PAIR OF LONGTON HALL PORCELAIN PEONY DISHES**

CIRCA 1755

Each modeled as a purple flower with yellow center, the stalk handle issuing a bud and a large veined leaf  
8¼ in. (20.8 cm.) long, the slightly larger (2)

\$5,000-7,000

**PROVENANCE:**

Acquired from James A. Lewis & Sons, Inc., New York, 1951.

**LITERATURE:**

Carl C. Dauterman, *The Wrightsman Collection - Porcelain*, vol. IV, The Metropolitan Museum of Art, New York, 1970, p. 364, cat. no. 168.



190



191

191

**A GROUP OF LOUIS XV GILT-METAL AND STEEL FIRETOOLS**

MID-18TH CENTURY, THE FINIALS REPLACED

Comprising a shovel, a poker and two tongs, together with a pair of later brackets  
30½ in. (77.5 cm.) long, the tongs and shovel (4)

\$5,000-8,000

192

**A PAIR OF NAPOLEON III ORMOLU CHENETS**

CIRCA 1865

Each modeled as a female sphinx, the paneled bases with portrait medallions  
13 in. (33 cm.) high, 14¼ in. (36.5 cm.) wide, 6¼ in. (16 cm.) deep (2)

\$5,000-8,000

**PROVENANCE:**

Acquired from Didier Aaron, Paris, 1987.



192





193

### 193

#### AN ITALIAN ORMOLU-MOUNTED GRANITO ROSSO AND SERPENTINE MARBLE URN, MOUNTED AS A LAMP FIRST HALF 19TH CENTURY

With rams' mask mounts  
20½ in. (52 cm.) high, including fitments

\$2,000-3,000

##### PROVENANCE:

Acquired from Camoin, Paris, 1983.



194

### 194

#### A LOUIS XV GILTWOOD TABOURET DE PIED CIRCA 1745

With out-srolled supports bordering a green velvet loose cushion edged with peacock feather embroidery  
10¼ in. (26 cm.) high, 25½ in. (65 cm.) wide, 13½ in. (33.5 cm.) deep

\$3,000-5,000

##### PROVENANCE:

Supplied by Henri Samuel via Peter Hempson, London, 1986.

### 195

#### A SILK FLAMESTITCH VELVET UPHOLSTERED TWO-SEAT SOFA SUPPLIED BY HENRI SAMUEL, SECOND HALF 20TH CENTURY

Upholstered in a green plush velvet and silk, with four complimentary throw pillows  
62 in. (157.5 cm.) long

\$1,500-2,000



195



196

196

**A CHINESE MOTHER-OF-PEARL-INLAID BROWN LACQUER LOW TABLE**

QING DYNASTY, 19TH CENTURY

Decorated with two birds on blossoming branches surrounded by peaches, pomegranates, and butterflies, the rectangular top raised on four cabriole legs terminating in hoof feet, with red-painted Wrightsman inventory number 1308 12¼ in. (31.1 cm.) high, 37 (93.9 cm.) in. wide, 23¾ in. (60.3 cm.) deep

\$5,000-7,000

**PROVENANCE:**

Acquired from René Weiller, Paris (through Rosenberg and Stiebel), in 1969.

197

**A CHARLES X ORMOLU, PATINATED-BRONZE AND MARBLE GUERIDON**

CIRCA 1825

With three tiers

28¼ in. (72 cm.) high, 17¼ in. (45.5 cm.) diameter

\$12,000-18,000

**PROVENANCE:**

Acquired from Perrin, Paris, 1987.



197





198

198

**A DIRECTOIRE ORMOLU AND TOLE  
PEINTE BOUILLOTTE LAMP**

CIRCA 1795

With adjustable *tôle* shade  
26¾ in. (68 cm.) high

\$2,000-3,000



199



199

**A PAIR OF EARLY LOUIS XV ORMOLU  
PRESSE-PAPIERS**

CIRCA 1730

Engraved with a coat-of-arms  
6¼ in. (16 cm.) high, 4¼ in. (11 cm.) wide

(2)

\$2,000-3,000

200

**A RESTAURATION ORMOLU,  
PATINATED-BRONZE AND LEVANTO  
ROSSO MARBLE SPHINX**

CIRCA 1820-30

The recumbent sphinx above a stepped plinth  
inset with *entrelac* mounts

6½ in. (16.5 cm.) high, 9 in. (23 cm.) wide, 4 in.  
(10 cm.) deep

\$2,500-3,500



200

■ 201

**A LOUIS XVI ORMOLU-MOUNTED  
MAHOGANY CARTONNIER**

CIRCA 1785

Surmounted with a classical lady emblematic of architecture above an enameled dial signed *Sotiau Paris* flanked by reclining chained putti above gilt-tooled leather cartons over an open compartment and cupboards to the sides, raised on tapering feet, minor alterations to interior arrangement of cartonnier, the female figure to cresting probbaly associated

78 in. (201 cm.) high, 35 in. (89 cm.) wide, 15¼ in. (38.5 cm.) deep

\$30,000-50,000

**PROVENANCE:**

Anonymous Sale; Sotheby's, Monaco, 13 February 1983, lot 460.

Renacle-Nicolas Sotiau (1749-1791), *maître horloger* in 1782.

One of the most prolific Parisian clockmakers of the 1780s, Sotiau collaborated extensively with the *marchand-merciers* Darnault and Daguerre on commissions from such illustrious clients as Louis XVI, Marie-Antoinette, Mesdames Victoire and Adélaïde, daughters of Louis XV, the duc de Polignac and the Prince Regent, later George IV, King of England. Cases by François Rémond and Pierre-Philippe Thomire were often employed by Sotiau in his productions.







202

## 202

### A PAIR OF FRENCH ORMOLU PHOTOPHORES

PROBABLY SUPPLIED BY RENE SCHAEFER, PARIS, 20TH CENTURY

Each glass shade with a leaf-tip base, the spreading socles with garlands and fluting

19 in. (48 cm.) high

(2)

\$5,000-8,000

Based on the models illustrated in F.J.B. Watson, *The Wrightsman Collection*, vol. II, Greenwich, 1966, p. 345, no. 176A/B.

## 203

### A SILVER-GILT MOUNTED MEISSEN PORCELAIN RAT-FORM SNUFF-BOX

CIRCA 1745

Modeled resting on an oval yellow cushion painted with flower sprays, the cover's exterior with *deutsche Blumen*, the interior with a scene of rats scampering among large eggs, the interior of the box gilt

2½ in. (6.3 cm.) long

\$5,000-7,000

#### PROVENANCE:

Acquired from S.J. Phillips, London, 2000.

Another box of this form, its interior showing an anthropomorphic cat with dozens of rat traps slung over its shoulder, was in the Jack and Belle Linsky Collection and is now at The Metropolitan Museum of Art (inv. no. 1982.60.357).



203



204

## 204

### A MEISSEN PORCELAIN WASTE BOWL

CIRCA 1725-30, BLUE CROSSED SWORDS MARK, GILDER'S 7, DREHER'S / TO FOOTRIM

Finely painted to both sides and to the interior with harbor scenes, one including a windmill, all within elaborate gilt, iron-red and puce *Laub-und Bandelwerk* enclosing Böttger lustre panels, the sides with *indianische Blumen*, the interior with a *Gitterwerk* rim

6¾ in. (17.4 cm.) diameter

\$3,000-5,000

#### PROVENANCE:

Acquired from Rosenberg and Stiebel, New York, 1954.

#### LITERATURE:

Carl C. Dauterman, *The Wrightsman Collection - Porcelain*, vol. IV, The Metropolitan Museum of Art, New York, 1970, p. 105, cat. no. 51.

205

**A MEISSEN PORCELAIN OCTAGONAL PART DINNER SERVICE**  
CIRCA 1740-45, BLUE CROSSED SWORDS MARKS, VARIOUS  
PRESSNUMMERN

Each finely painted to the center and rims with courting couples after Watteau within elaborate gilt rocaille cartouches, surrounded by scattered *Holzschneitblumen*, comprising: two oblong deep octagonal platters, two slightly smaller deep oblong octagonal platters; four oblong octagonal platters; and eighteen octagonal plates 14 $\frac{1}{2}$  in. (37.2 cm.) long, the largest platters

(26)

\$8,000-12,000

**PROVENANCE:**

Acquired from the Antique Porcelain Co., Ltd., London, 1953.

**LITERATURE:**

Carl C. Dauterman, *The Wrightsman Collection - Porcelain*, vol. IV, The Metropolitan Museum of Art, New York, 1970, twice illustrated in color but with no page numbers or associated written description.







206

206

**A PAIR OF RUSSIAN SILVERED-METAL MOUNTED LAPIS LAZULI URNS, MOUNTED AS LAMPS**

THIRD QUARTER 19TH CENTURY

The vasiform bodies with a silvered socle and bead-cast mount around the neck

26 in. (66.5 cm.) high

(2)

\$12,000-18,000

**PROVENANCE:**

Acquired from Aveline, Paris, 1995.

207

**A CENTRAL EUROPEAN ORMOLU-MOUNTED AND ENAMELED MOTHER-OF-PEARL CHAMBERSTICK**

SECOND QUARTER 19TH CENTURY

The octagonal mother-of-pearl panels enameled with chinoiserie figures, the handle cast as a maiden, with removable nozzle

3¼ (8.2 cm.) high

\$1,000-1,500

**PROVENANCE:**

Acquired from Michel Meyer, Paris, 1977.



207

208

**A PAIR OF LOUÏX XV STYLE BLUE AND CREAM-PAINTED LOW TABLES**

ATTRIBUTED TO MAISON JANSEN, MID-20TH CENTURY

With two shelves raised on cabriole legs, one with red-painted Wrightsman inventory number X32

18½ in. (47 cm.) high, 24 in. (61 cm.) wide, 17½ in. (44.5 cm.) deep

(2)

\$1,500-2,000

**LITERATURE:**

E. Eerdmans, *Henri Samuel: Master of the French Interior*, New York, 2018, p. 185.

The same model was supplied by Maison Jansen to Blythedunes, Palm Beach.



208



209

**A PAIR OF RUSSIAN ORMOLU-MOUNTED  
JASPERWARE AND ALABASTER URNS,  
MOUNTED AS LAMPS**

LATE 18TH/EARLY 19TH CENTURY

With classical medallions, electrified  
22½ in. (57 cm.) high including finitents (2)

\$5,000-8,000

**PROVENANCE:**

Acquired from Aveline, Paris, 1993.

■ 210

**A LOUIS XV STYLE CREAM AND  
POLYCHROME-PAINTED COMMODE A  
VANTAUX**

POSSIBLY SUPPLIED BY MAISON JANSEN,  
20TH CENTURY

With a white and grey marble top  
34 in. (86.5 cm.) high, 44½ in. (113 cm.) wide, 20 in.  
(51 cm.) deep

\$2,000-3,000

**PROVENANCE:**

Previously in the bedroom of the London residence  
and illustrated in situ in property of Mrs. Charles  
Wrightsmen, the London residence; Sotheby's  
New York, 28 April 2010, p. 202.



210





*The Private  
Collection of* **JAYNE  
WRIGHTSMAN**

ONLINE AUCTION | 1-15 OCTOBER 2020  
[christies.com/jayne-wrightsmen-online](https://christies.com/jayne-wrightsmen-online)



501

**ANGELA CONNER (BRITISH, B.1935)**

*Jayne Wrightsman*

signed, dated and numbered 'CONNER 2008 3/8' (on the shoulder)

bronze with brown patina

15 in. (38.1 cm.) high

\$800-1,200



502

**AFTER RICHARD COSWAY**

*Madame Recamier*

pencil, colored pencil and wash on paper laid down on card

11½ x 7⅞ in. (29.2 x 20 cm.)

\$300-500



503

**JAMES JACQUES JOSEPH TISSOT (FRENCH, 1836-1902)**

*Le Croquet (Wentworth 37)*

etching and drypoint, 1878, on laid paper, from the edition of approximately 100, signed and dated 'J.J. Tissot 1878' (in the plate, lower left)

Plate size: 11⅞ x 7 in. (302 x 178 mm.)

\$1,000-1,500



504

**JAMES JACQUES JOSEPH TISSOT (FRENCH, 1836-1906)**

*Dimanche Matin*

Etching and drypoint, 1883, on laid paper, with the artist's red monogram stamp (L. 1545), from an edition of unknown size, signed and dated 'J.J. Tissot 1883' (lower right, in the plate)

plate size: 15⅞ x 7⅞ in. (404 x 194 mm.)

\$3,000-5,000



505

**JAMES JACQUES JOSEPH TISSOT (FRENCH, 1836-1902)**

*Le hamac*

signed and dated in the plate 'J.J. Tissot 1880' (lower left); etching and drypoint, 1880

10⅝ x 7¼ in. (278 x 184 mm.)

\$1,500-2,500



506

**JAMES JACQUES JOSEPH TISSOT (FRENCH, 1836-1906)**

*Sur l'herbe*

etching and drypoint on laid paper, the second of two impressions, 1880

plate size: 7¾x10⅞ in. (197 x 270 mm.)

\$1,000-1,500





507

**FULCO DI VERDURA (ITALIAN, 1898-1978)**

*Landscape with two figures*

signed 'FULCO' (on the reverse); inscribed 'for Jayne with love BROOKE' (on the reverse)

oil on card

2½ x 3 in. (6.3 x 7.6 cm.)

\$500-800



508

**JEAN-MARC WINCKLER (FRENCH, 20TH/21ST CENTURY)**

*A group of 3 paintings; Study of a head; Portrait in a convex mirror; Cup with flower*

the first signed and dated 'JEAN-MARC WINCKLER PARIS 2002' (on the reverse); the second signed and dated 'J-M WINCKLER 1997' (on the reverse)

oil on card, the first; oil on panel, the second and third

2¼ x 2¼ in. (5.7 x 5.7 cm.), the first; 4¼ in. (10.8 cm.) diameter, the second; 4 x 6 in. (10.2 x 15.2 cm.), the third (3)

\$600-800



509

**JEAN-MARC WINCKLER (FRENCH, 20TH/21ST CENTURY)**

*Cheval*

signed with monogram and dated 'LXXXVI' (lower left); signed, dated and inscribed 'copie d'un tableau appartenant au Grand Duc de Liechtenstein- représentant un cheval. exécuté à la demande de Monsieur Hubert de Givenchy en juillet 1986 par Jean Marc Winckler' (on the reverse)

oil on panel

11½ x 9½ in. (29.2 x 24.1 cm.)

Painted in July 1986.

\$600-800



510

**A GROUP OF TWELVE FRENCH VIEWS OF BALLOONS IN LANDSCAPES**

18TH/19TH CENTURY

Each gouache on card portraying hotair balloons of varying designs

8¼ x 6¼ in. (21 x 15.9 cm.)

(12)

\$800-1,200



511

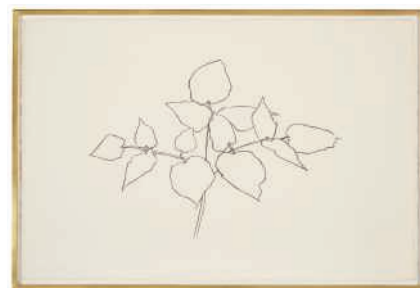
**A GROUP OF FIFTEEN POSTERS FOR VOGUE AND VANITY FAIR**

20TH CENTURY

Comprising thirteen Vogue and two Vanity Fair examples

28½ x 22¾ in. (72.4 x 57.8 cm.) each, framed (15)

\$800-1,200



512

**ELLSWORTH KELLY (AMERICAN, 1923-2015)**

*Woodland Plant*

lithograph, 1979, on Arches Cover, signed 'Kelly' in pencil, numbered 93/100 (there were also 15 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp L. 22¼ x 31 in. (565 x 787 mm.) S. 31½ x 47½ in. (803 x 1207 mm.)

\$10,000-15,000



**513**  
**A GILT-METAL CYPHER PIN**  
20TH CENTURY

*Apparently unmarked*  
1½ in. (4 cm.) high

\$200-300



**514**  
**A BLACK SATIN CLUTCH**  
CHANEL, 1996/1997

GRADE: 2  
17 w x 13 h x 1 d cm  
Includes Christie's dustbag.

\$300-500



**515**  
**A MONOGRAM BOÎTE PHARMACIE TRAIN CASE**  
LOUIS VUITTON

GRADE: 3  
40 w x 20 h x 22 d cm  
Includes two keys.

\$1,000-2,000



**516**  
**A GROUP OF TEN GOLD PICTURE FRAMES**  
BY CARTIER, 20TH CENTURY

Comprising: eight easle back rectangular frames, *signed 'Cartier 14K'*; a small rope-twist frame, *signed 'Cartier 14K'*; the easle back with French silver hallmarks; and a woven double frame, *marked 'Cartier 14K'*, with black velvet case stamped *Cartier*  
10¾ in. (27.7 cm.) high, the largest (10)

\$1,000-1,500



**517**  
**A GROUP OF TEN PICTURE FRAMES**  
20TH CENTURY, INCLUDING FRAMES BY VERDURA AND TIFFANY & CO.

Of various sizes and materials, one engraved with monogram *JW*, variously marked  
8¾ in. (22.5 cm.) high, the largest (10)

\$800-1,200



**518**  
**A GOLD MAGNIFYING GLASS**  
BY CARTIER, 20TH CENTURY

Circular with a loop handle, *marked to handle 'Cartier 14K'*, with a conforming velvet case, *stamped 'Cartier'*  
3½ in. (9.2 cm.) long

\$500-700





519

**A GROUP OF FOUR DESK ACCESSORIES**  
20TH CENTURY, BY JEAN SCHLUMBERGER,  
TIFFANY & CO., VAN CLEEF & ARPELS,  
OTHERS

Comprising: a gold-mounted agate bowl, *signed Schlumberger to both handles, French hallmarks*; a gilt-metal paperweight, inscribed to one side 'JAYNE', the other 'Merci / Jean / Luc', apparently unmarked; a silver-gilt heart-form paperclip, marked 'TIFFANY & CO / STERLING'; and a mahogany travel clock, *signed to dial 'VAN CLEEF & ARPELS,' numbered '4509'*  
6 7/8 in. (17.5 cm.) long, over handles, the bowl (4)

\$500-800



520

**TWO DESK CLOCKS**  
BY CARTIER AND ASPREY, MODERN

The Cartier with blue enamel case and easel back, quartz movement; the Asprey with gadrooned oval frame  
3 3/4 in. (9.5 cm.) high, the Cartier;  
3 1/2 in. (8.9 cm.) high, the Asprey (2)

\$300-500



521

**FOUR DESK CLOCKS**  
BY VERDURA AND CARTIER, MODERN

The Verdura a small green enameled and a small *faux bois* enameled circular clock, quartz movement; the Cartier a pair of silvered and gilt-metal clocks with easel backs, quartz movements  
2 1/4 in. (5.7 cm.) high, the Verdura;  
3 3/8 in. (9.7 cm.) high, the Cartier (4)

\$500-800



522

**A SET OF FOUR GILT-METAL TABLE CLOCKS AND A SET OF EIGHT SILVER RECEIVING TRAYS**  
BY CARTIER, 20TH CENTURY

The clocks with white enamel dial, hinged stand, *signed 'Cartier Paris' and marked 'Made in France,'* one with presentation box; the receiving trays *signed 'Cartier' and marked 'Sterling'*  
3 1/4 in. (8.3 cm.) high, the clocks; 2 1/4 in. (7 cm.) long, the trays  
12 oz. 6 dwt. (383 gr.), the trays (12)

\$800-1,200



523

**AN AMERICAN SILVER PRESENTATION BOX**  
MARK OF TIFFANY & CO., NEW YORK, CIRCA 1989

The lift-off cover with presentation inscription reading *Jayne / With you the party is never over / love Marietta / 4.12.89*, the interior lined with blue velvet, marked to underside  
2 3/4 in. (7 cm.) diameter

\$100-200



524

**A GOLD RECEIVING TRAY**  
BY CARTIER, 20TH CENTURY

Shaped rectangular with raised sides and everted rim, marked to underside 'Cartier 14KT' and numbered 9661  
3 1/8 in. (8 cm.) long  
1 oz. 6 dwt. (40 gr.)

\$1,200-1,800



525

**A GOLD PILLBOX**

BY BULGARI, 20TH CENTURY

Formed as a flexible reeded cylinder, with a ruby cabochon set to the cover and a coral-colored silk tassel, *signed 'Bulgari' to underside and marked '750,' numbered BV1563*, with a green leather case, stamped Kentshire

1½ in. (3.8 cm.) long

1 oz. (31.1 gr.) gross weighable gold

\$1,000-1,500



526

**A GROUP OF SILVER-GILT MOUNTED AGATE DESK ACCESSORIES**

20TH CENTURY, THE SEAL BY PETOCHI

Comprising:

A desk seal with baluster form agate handle and silver-gilt matrix engraved with a heart and signature, *signed on matrix 'Petochi'*

A silver-gilt mounted agate egg-form box, hinged with reeded mounts and scrolled clasp, *apparently unmarked*

2½ in. (6.4 cm.) high, the seal; 2¼ in. (5.7 cm.) long, the box (2)

\$500-800



527

**A GOLD-MOUNTED BLOODSTONE EGG-FORM PAPERWEIGHT**

20TH CENTURY

The small bloodstone egg wrapped in a gold rope-twist bow, *apparently unmarked*

2¼ in. (5.5 cm.) long  
\$2,000-3,000



528

**A GOLD-MOUNTED HARDSTONE EGG-FORM PAPERWEIGHT**

BY VERDURA, 20TH CENTURY

Formed as an egg wrapped in a gold ribbon and topped by a bow, *marked to underside 'VERDURA 18K'*

3 in. (7.5 cm.) long

\$2,000-3,000



529

**A MULTI-STRAND CULTURED PEARL AND GOLD NECKLACE**

BY VERDURA, 20TH CENTURY

Formed as two twisting groups of white and black pearls, the clasp a twisted rope, *marked to clasp 'VERDURA 750'*, with a Verdura leather case

16½ in. (41 cm.) long, flat overall

\$4,000-6,000



530

**A GROUP OF FIVE RHINESTONE NECKLACES**

BY BOTTEGA VENETA AND ROCHAS, 20TH CENTURY

Three with multi-colored rhinestones set in silver, *signed 'Bottega Veneta' and marked 'Made in Italy' with Italian silver hallmarks*, two with clear rhinestones set in silvered metal, *signed 'Rochas,' both groups with original boxes*

15¾ in. (40 cm.) long, flat overall, those by Bottega Veneta; 16½ in. (42 cm.) long, flat overall, those by Rochas (5)

\$500-700





**531**

**A PAIR OF CULTURED PEARL, DIAMOND, AND GOLD EAR CLIPS**

BY ANGELA PINTALDI, 20TH CENTURY

Each designed as a baroque cultured pearl surmounted by a circular-cut diamond mounted in yellow gold, *signed 'Pintaldi' and marked '750' with Italian hallmark for Milan*

1 in. (2.5 cm.) high

(2)

\$1,500-2,000



**532**

**A PAIR OF TURQUOISE EAR CLIPS**

BY FRED LEIGHTON, 20TH CENTURY

Each carved floriform turquoise mounted in platinum and white gold, *signed on back 'Fred Leighton' and with hallmarks*

Each 1 in. (2.5 cm.) diameter

\$1,200-1,800



**533**

**FIVE PAIRS OF FASHION EAR CLIPS**

BY YVES SAINT LAURENT, 20TH CENTURY

All with wood and various faux stones, pearls, and abalone set in darkened metal, *signed to back 'YSL' with three further marked 'Made in France';*

*Together with a pair of wood ear clips, apparently unmarked*

2½ in. (6.5 cm.) long, the longest

(12)

\$500-700



**534**

**A PAIR OF GOLD ROPE-TWIST RINGS**

20TH CENTURY

*Apparently unmarked, with a red leather box stamped S. J. Phillips Ltd.*

Both ring size 4.5

1 dwt. (3 gr.)

(2)

\$100-200



**535**

**A CONTINENTAL GILT-METAL-MOUNTED TURQUOISE BOX**

POSSIBLY ITALIAN, 19TH CENTURY

*Bombé oval and mounted with gilt-metal flowers and foliage, with a gilt embossed leather velvet-lined presentation case, apparently unmarked*

1½ in. (4 cm.) long

\$800-1,200



**536**

**A GEORGE I SILVER TOBACCO BOX**

MARK OF EDWARD BARNETT, LONDON, CIRCA 1714

The lift-off cover engraved with a coat of arms, the underside engraved 1714, the body and cover with maker's mark only, four times each

4 in. (10.1 cm.) long

\$800-1,200



**537**

**A GEORGE I SILVER PRESENTATION TOBACCO BOX AND COVER**

MARK OF EDWARD CORNOCK, LONDON, 1720

Oval with lift-off cover, the stepped cover engraved with a coat-of-arms in a baroque strapwork and fish scale cartouche, engraved to the underside with a presentation inscription, *marked to side near rim and underside of cover with maker's mark and lion's head erased*

3 $\frac{3}{8}$  in. (10 cm.) long

\$1,200-1,800



**538**

**A GEORGE I SILVER SNUFF BOX**

CIRCA 1720

The hinged cover engraved with a coat-of-arms surrounded by cornucopia and acanthus leaves, the interior engraved *IC \* L*, *apparently unmarked, underside with scratch weight 5-12*

5 $\frac{1}{2}$  in. (13 cm.) long

\$1,000-1,500



**539**

**A GEORGE I SILVER TOBACCO BOX AND COVER**

MARK OF EDWARD CORNOCK, LONDON, 1715

Oval with a lift-off cover, the stepped cover engraved with a later coat-of-arms in a shield, the underside of cover engraved with initials *S \* S*, *marked to side near rim, underside of cover with lion's head erased*

3 $\frac{3}{8}$  in. (10 cm.) long

\$800-1,200



**540**

**A GEORGE III SILVER-GILT PRESENTATION SNUFF BOX**

MARK OF LEWIS PANTIN, LONDON, 1784

Oval with hinged cover and beaded borders enclosing engine-turned panels, the cover engraved with a crest, inside of cover with later presentation inscription reading *To George Marshall Knipe Esq / as a token of Esteem / from / John Dudley Tronson / A.D. 1816, marked to inside of lid and interior base*

3 $\frac{3}{8}$  in. (9.2 cm.) long

\$800-1,200



**541**

**A GEORGE III SILVER TOBACCO BOX AND COVER**

MARK OF ALEXANDER JAMES STRACHAN, LONDON, 1807

The lift-off cover with reeded rim and engraved with coat-of-arms to center, *marked to interior and underside of cover*

3 $\frac{1}{2}$  in. (8.5 cm.) diameter

\$800-1,200



**542**

**A GEORGE I SILVER SNUFF BOX**

MARK OF JOHN SWANN, LONDON, CIRCA 1720

Of shell form, the hinged cover chased and engraved with strapwork, foliage, and two putti heads, gilt interior, *marked three times to interior with maker's mark*

2 $\frac{3}{8}$  in. (7.5 cm.) long

\$400-600





543

**A RUSSIAN PARCEL-GILT SILVER AND NIELLO JAR AND COVER**

MARKED MOSCOW, 1790'S

Of circular *bombé* form, the body with circular reserves enclosing putti spaced by floral and drapery swags, the domed cover with circular reserves and the monogram *KA* below a crown and with a ball finial, *marked to side and with French import marks to underside and to flange of cover*

3¾ in. (9.5 cm.) high  
3 oz. 18 dwt. (121 gr.)

\$1,000-1,500



544

**A RUSSIAN SILVER-GILT AND NIELLO BEAKER**

MAKERS MARK *AK* IN A ROUNDED RECTANGLE, MOSCOW, 1836

Cylindrical with a flared rim, the body with circular reserves enclosing a military trophy and a figure on horseback, flanked by foliate sprays, *marked to underside*

3½ in. (9 cm.) high  
4 oz. (124 gr.)

\$1,000-1,500



545

**A GERMAN SILVER-GILT BEAKER**

MARK OF HANS FRÜHINSFELD, NUREMBERG, MID-17TH CENTURY

Tapered cylindrical and engraved to the sides with flowers and foliage, *marked to underside and with assay scrape*

3 in. (7.5 cm.) high  
3 oz. 6 dwt. (103 gr.)

\$700-1,000



546

**AN AUSTRIAN SILVER-GILT BEAKER**

MARK OF MICHAEL GOTTHARD UNTERHUEBER, VIENNA, 1728

Circular with rounded base and reeded rim, the sides mounted with profile medallions and engraved with strapwork enclosing lattice and flowers, *marked to underside with maker's mark and town mark*

3 in. (7.5 cm.) diameter  
2 oz. 10 dwt. (78 gr.)

\$800-1,200



547

**A LOUIS XV SILVER-GILT BEAKER**

MARKED PARIS, 1744

Of banded inverted bell form on a stepped foot cast with ovolos, the sides engraved with foliate and strapwork against a matte ground, engraved to underside *BD AMA*, *marked throughout, maker's mark unclear*

3½ in. (9 cm.) high  
4 oz. 4 dwt. (131 gr.)

\$400-600



548

**A LOUIS XV SILVER-GILT BEAKER**

MARK OF JOHANN PHILIPP FUCKS, STRASBOURG, CIRCA 1750

Paneled oval with a flared banded rim, engraved to one side with a coat-of-arms, *marked to underside with town mark and maker's mark*

2¾ in. (7.3 cm.) high  
4 oz. (124 gr.)

\$1,000-1,500



**549**

**A GEORGE II SILVER SUGAR CASTER**  
MARK OF LEWIS PANTIN I, LONDON, 1740

Of baluster form on a stepped domed base, the cover pierced with lattice and foliage with a baluster finial, the neck engraved with a coat-of-arms in an asymmetrical rocaille cartouche, *marked to underside, the flange further marked with a lion passant*

7½ in. (19 cm.) high  
13 oz. 2 dwt. (407 gr.)

\$1,000-1,500



**550**

**A FRENCH SILVER-PLATED BRAZIER**  
CIRCA 1740

Circular on four scrolled feet, the cover locking with two loop handles with foliate piercing and engraved to center with a coat-of-arms, *apparently unmarked*

9¼ in. (23.5 cm) diameter

\$500-800



**551**

**A PAIR OF GEORGE II SILVER SAUCE BOATS**  
MARK OF EDWARD FELINE, LONDON, 1748

Both supported by three lobed supports ending in stepped pad feet, with leaf-capped scroll handles, each engraved on one side with a crest, *marked on undersides*

9 in. (23 cm.) long, over handle  
27 oz. 8 dwt. (852 gr.)

(2)

\$2,000-3,000



**552**

**A SET OF FOUR GEORGE III SILVER WINE COASTERS**

MARK OF ROBERT & DAVID HENNELL, LONDON, 1796

Circular, sides engraved with crests and earl's coronet, *marked to base rim and interior*  
Each 4¼ in. (10.8 cm.) diameter

(4)

\$2,000-3,000



**553**

**A PAIR OF SHEFFIELD-PLATED CHAMBER CANDLESTICKS**

MARK OF MATTHEW BOULTON, BIRMINGHAM, LATE 18TH CENTURY

On circular bases with gadrooned rims, campana-form sconces, with detachable nozzles and conical snuffers, the thumbpieces and one well engraved with a coat-of-arms under a coronet, *marked to undersides*

6½ in. (16.5 cm.) long, over handle

(2)

\$600-800



**554**

**A LOUIS XV SILVER ENTREE DISH**  
MARKED PARIS, 1745

Of shaped oval form with applied ovolo rim, engraved to center with a coat-of-arms, *marked to underside of rim*

11¼ in. (30 cm.) long  
20 oz. 2 dwt. (625 gr.)

\$1,000-1,500





**555**

**A PAIR OF LOUIS XVI SILVER ENTREE DISHES**

MARKED PARIS, 1778

Shaped square with reeded rims, the centers engraved with two coats-of-arms accole under a coronet, *marked to undersides with town mark and date letter*

9¾ in. (35 cm.) long  
47 oz. 10 dwt (1,477 gr.)

(2)

\$1,000-1,500



**556**

**A LOUIS XVI SILVER MEAT DISH**

MARK OF JEAN LOUIS OUTREBON, PARIS, 1786

Shaped oval with reeded rim, the border engraved with a coat-of-arms, *marked to underside of rim with maker's mark, town mark, and date letter*

15½ in. (38.5 cm.)

27 oz. (840 gr.)

\$1,200-1,800



**557**

**A PAIR OF LOUIS XVI SILVER DISHES**

MARK OF PIERRE-JACQUES LAMINE, PARIS, 1787

Shaped circular with reeded rims, the border engraved with a coat-of-arms, *marked to underside with date letter, town mark, and maker's mark, and marked to rim with export mark for 1781-1789*

10⅞ in. (27.5 cm.) diameter

47 oz. 6 dwt. (1,471 gr.)

(2)

\$1,500-2,000



**558**

**A RUSSIAN SILVER-GILT TRAY**

MARK OF ALDERMAN FYODOR PETROV, MOSCOW, 1778

Shaped circular with applied ovolo rim, *marked to surface near rim and with assay mark of Andrey Andreyev, the underside engraved No. 20 / CC Joy*

47 30  
9½ in. (24.5 cm.) diameter  
17 oz. 16 dwt. (554 gr.)

\$1,200-1,800



**559**

**A GEORGE I SILVER SALVER**

MARK OF EDWARD CORNOCK, LONDON, 1726

Of hexafoil form, engraved to center with crest, *marked on surface*

11½ in. (29.5 cm.) diameter

23 oz. 10 dwt. (731 gr.)

\$1,000-1,500



**560**

**A GEORGE III SILVER MEAT DISH**

MARK OF ANDREW FOGELBERG & STEPHEN GILBERT, LONDON, 1784

Oval with a gadrooned rim, the border engraved with a coat-of-arms in a shield, *marked to underside of rim and engraved with weight 27" 4*

14½ in. (37 cm.) long

26 oz. 6 dwt. (818 gr.)

\$1,000-1,500



561

**A GEORGE III SILVER MEAT DISH**

MARK OF DANIEL SMITH AND ROBERT SHARP, LONDON, 1787

Oval with gadrooned rim, the border engraved on both sides with a crest flanked by acanthus scrolls, *marked to underside of rim*  
16 in. (40.5 cm.) long  
41 oz. 14 dwt. (1,297 gr.)

\$1,500-2,000



562

**A PAIR OF ELIZABETH II SILVER MEAT DISHES**

MARK OF SOLOMON JOEL PHILLIPS, LONDON, 2002

Louis XV style, shaped oval with reeded rims, the borders engraved with a coat-of-arms under a coronet, *marked to underside and engraved with script initial R*

12 $\frac{7}{8}$  in. (32.7 cm.) long  
60 oz. 16 dwt. (1,891 gr.)

\$3,000-5,000

(2)



563

**A FRENCH SILVER-MOUNTED GLASS CLARET JUG**

MAKER'S MARK GL OR GD, A DEVICE BETWEEN, PARIS, LATE 19TH / EARLY 20TH CENTURY

The glass etched with curling foliage and berries, the angular silver handle etched with flowers, the neck and hinged cover chased and engraved with waves and with a shell-form thumbpiece, *marked on cover and neck*  
9 $\frac{1}{4}$  in. (23.5 cm.) high

\$600-800



564

**A PAIR OF SILVER-PLATED WINE-GLASS COOLERS**

PROBABLY FRENCH, 18TH CENTURY

Of cylindrical form with flaring lobed handles, *apparently unmarked*  
4 $\frac{1}{4}$  in. (11 cm.) high

\$700-900

(2)



565

**A GROUP OF EIGHTEEN FRENCH SILVER BEAKERS**

VARIOUS MAKERS, 18TH-19TH CENTURY

Cylindrical with rounded bases and flared banded rims, variously engraved, *marked to undersides*  
2 $\frac{1}{2}$  in. (6.5 cm.) high, the tallest  
37 oz. 6 dwt. (1,160 gr.)

\$7,000-10,000

(18)



566

**A GROUP OF FRENCH SILVER TABLE ARTICLES**

MARK OF PUIFORCAT, PARIS, 20TH CENTURY

All with gadrooned borders and flat chased with strapwork, scrolls, and shells, *marked throughout*, comprising:

Eighteen baluster form casters engraved with mirror cypher monogram *JW*

A shaped circular sugar bowl and cover

A vase form mustard pot with removable glass liner

4 $\frac{1}{2}$  in. (11.5 cm.) high, the mustard pot

68 oz. 12 dwt. (2,133 gr.) weighable silver

\$2,500-3,000

(20)





567

**A PAIR OF FRENCH SILVER TRAYS**  
MARK OF PUIFORCAT, PARIS, LATE 20TH CENTURY

Both rounded rectangular with leaf-tip rims, *marked to underside*  
16½ in. (42 cm.) long  
91 oz. (2,830 gr.)

\$3,000-5,000

(2)



568

**A PAIR OF FRENCH SILVER TRAYS**  
MARK OF PUIFORCAT, PARIS, 20TH CENTURY

Rectangular with shaped corners and gadrooned rims, *marked on undersides*  
13 in. (33 cm.) long  
48 oz. 10 dwt. (1,508 gr.)

\$2,000-3,000

(2)



569

**A SET OF FOUR FRENCH SILVER MUSTARD POTS AND MATCHING SHOVELS**

MARK OF PUIFORCAT, PARIS, 20TH CENTURY

All of baluster form on stepped bases and with acanthus-capped handles, clear glass liners, the hinged lid with bud finial, the four matching shovels cast with foliage, *all marked to handle, side, and underside, the shovels marked to blades*  
3¼ in. (8.2 cm.) high  
29 oz. 18 dwt. (930 gr.) weighable silver

(8)

\$1,200-1,800



570

**A SET OF FOUR AMERICAN SILVER SHORT CANDLESTICKS**

MARK OF TIFFANY & CO., NEW YORK, SECOND HALF 20TH CENTURY

Short cylindrical stems and spreading circular bases with incised bands, fixed nozzles, *marked to underside and numbered 23295*

2½ in. (6.5 cm.) high  
13 oz. 18 dwt. (432 gr.)

\$800-1,200

(4)



571

**TWO SIMILAR AMERICAN SILVER COFFEE POTS**

MARK OF TIFFANY & CO., NEW YORK, SECOND HALF 20TH CENTURY

Cylindrical with tuck-in base, one with elongated spout the other with short spout, with ebonized wood scroll handles and knob finials, *marked to undersides, one numbered 22938, the other 25240*  
8 in. (20.5 cm.) high  
42 oz. 8 dwt. (1,319 gr.) gross weight

\$1,200-1,800

(2)



572

**AN ELIZBETH II THREE-PIECE SILVER BACHELOR COFFEE SERVICE**

MARK OF PETER GUILLE LTD, LONDON, 1945-1949

Comprising a coffee pot, creamer, and sugar bowl, all engraved with initials *W/J\*L* to sides, *marked throughout*; Together with an octagonal tea strainer bowl, *mark of JCL, London, 1970*

7¼ in. (18.5 cm.) high, the coffee pot  
21 oz. 4 dwt. (659 gr.) gross weight

(4)

\$800-1,200



**573**

**AN ELIZABETH II SILVER TWO-HANDED TRAY**

MARK OF PETER GUILLE, LONDON, 20TH CENTURY

Shaped rectangular with reeded rim and handles, *underside stamped 'Peter Guille / Made in England' and numbered 7728*

28½ in. (72.5 cm.) long, over handles  
135 oz. (4,199 gr.)

\$1,500-2,000



**574**

**AN ELIZABETH II SILVER PRESENTATION MILK JUG**

MARK OF J A CAMPBELL, LONDON, 1995

The spherical body with collar engraved with incised bands and with reeded loop handle, one side engraved *YEARS OF RENEWAL*, the other side engraved *THANK YOU LOVE, HENRY*, marked to body near handle

4¼ in. (11 cm.) high  
9 oz. 18 dwt. (308 gr.)

\$400-600



**575**

**A GROUP OF ELIZABETH II SILVER TABLE ARTICLES**

VARIOUS MAKERS, 20TH CENTURY

Comprising:

A two-handled bowl with turned wood handles and a pair of reel form pepper grinders with internal steel grinders, *mark of S. J. Phillips, London, 2004-2006*

A pair of cylindrical mustard pots and matching spoons, engraved *W / J\*L* to side and with removable blue glass liners, *mark of Peter Guille Ltd., London, 1945-1946;*

*Together with a set of thirty-nine silver-plated pail form votive candle holders, mark of Kenneth Turner Ltd., London, Late 20th Century*

6⅝ in. (19.5 cm.) long over handles, the bowl  
32 oz. 2 dwt. (998 gr.) gross weighable silver (46)

\$1,000-1,500



**576**

**AN ELIZABETH II SILVER TABLE BELL**  
MARK OF WAKELY & WHEELER, LONDON, 1971

With baluster handle, *marked to side and clapper*  
4¼ in. (10.8 cm.) high  
4 oz. 16 dwt. (149 gr.)

\$300-500



**577**

**BRAZILIAN PINK EMBROIDERED AND CREAM LINEN TABLEWARES**  
LYGIA MEATTOS, BRAZIL

Four circular tablecloths approximately 118 in. in diameter, together with 44 napkins en suite (48)

\$800-1,200



**578**

**A GROUP OF FLORAL PAINTED OR PRINTED LINEN CIRCULAR TABLECLOTHS**  
20TH CENTURY

Together with a set of similarly designed napkins.

Two circular tablecloths approximately 98 in. in diameter with yellow scalloped border; one polychrome decorated circular tablecloth with pink scalloped border approximately 116 in. in diameter; Two polychrome pink decorated circular tablecloths approximately 92 in. in diameter. (25)

\$500-800





**579**  
**A GROUP OF BRAZILIAN WHITE  
 ON CREAM EMBROIDERED LINEN  
 TABLEWARES**

LYGIA MEATTOS, BRAZIL

Comprising four circular tablecloths each approximately 118 in. in diameter, together with 42 napkins en suite (46)

\$500-800



**580**  
**A GROUP OF PORTHAULT LINEN  
 AND CREAM AND GREEN PINWHEEL  
 EMBROIDERED TABLE LINENS**  
 PORTHAULT, FRANCE, 20TH CENTURY

One circular tablecloth approximately 128 in. in diameter; one circular tablecloth approximately 118 in. in diameter; one circular tablecloth approximately 110 in. in diameter; one circular tablecloth approximately 92 in. in diameter; together with 20 nakins embroidered en suite. (24)

\$500-1,000



**581**  
**A GROUP OF PORTHAULT WHITE ON  
 WHITE TABLE LINENS EMBROIDERED  
 WITH A FEATHER**  
 PORTAULT, FRANCE, 20TH CENTURY

Four circular tablecloths together with 45 large dinner napkins en suite (52)

\$800-1,200



**582**  
**A LARGE GROUP OF PRINTED COTTON  
 BED LINENS**  
 PORTHAULT, FRANCE, 20TH CENTURY

A private commission for Mrs. Wrightsman commissioned to coordinate with wall coverings, curtains and upholstery in her bedroom suite designed by Henri Samuel (109)

\$2,000-3,000



**583**  
**A WORCESTER PORCELAIN 'BLIND EARL'  
 DISH**  
 CIRCA 1770

Molded in relief with rosebuds and leaves within a scalloped rim, the stalk as the handle 6 1/4 in. (15.3 cm.) long

\$600-800



**584**  
**A VIENNA PORCELAIN GREEN-GROUND  
 QUATREFOIL BOWL OR GLASS COOLER**  
 CIRCA 1780, BLUE BINDENSCHILD MARK, INCISED N

Painted with scattered flower sprays, the border with four flower cartouches reserved within gilt chain pattern, the green-ground decorated in resist with stars 5 7/8 in. (14.8 cm.) wide

\$800-1,200



585

**EIGHTEEN SEVRES PORCELAIN SOUP PLATES**

SECOND HALF 18TH CENTURY, MANY WITH DATE LETTER I OR L, VARIOUS PAINTER'S AND GILDERS MARKS

Each painted with scattered flower sprays, the rim with a blue band enriched with double gilt-dashes 9½ in. (24 cm.) diameter (18)

\$2,500-3,500



586

**AN ASSEMBLED GROUP OF SEVRES PORCELAIN TABLE WARES**

LATE 18TH CENTURY, VARIOUS DATE, PAINTER'S AND GILDER'S MARKS

Painted with loose bouquets within blue-line and gilt-dash borders, comprising: two sugar-bowls and covers on fixed stands; two ice-cup stands (*soucoupe à pied*); two shell-shaped dishes (*compotier coquille*); two square dishes with blue feathered rims; two small square dishes; two shaped oval dishes; a shallow shaped oval stand; a shaped octagonal dish; two footed ice-cups (*tasse à glace*); a lotus-molded circular stand; and a scalloped ecuelle stand 10½ in. (26.2 cm.) long, the shaped oval dishes (20)

\$3,000-5,000



587

**A GROUP OF TWENTY SEVRES PORCELAIN PLATES**

LATE 18TH CENTURY, VARIOUS DATE, PAINTER'S AND GILDER'S MARKS

Each painted with scattered flower sprays and with blue-line and double gilt-dash bands at the scalloped rim, sixteen of the plates with wreaths of flowers and *rocaille* scrolls molded at the border, six with plain borders 9¾ in. (24.6 cm.) diameter (20)

\$3,000-5,000



588

**THIRTY-EIGHT SEVRES PORCELAIN OZIER-MOLDED SCALLOPED PLATES**

SECOND HALF 18TH CENTURY, VARIOUS DATE, PAINTER'S AND GILDER'S MARKS

Each painted with scattered bouquets, the *ozier*-molded border between blue-line and double gilt-dashes 9½ in. (24.1 cm.) diameter (38)

\$4,000-6,000



589

**A SEVRES PORCELAIN SOUP PLATE FROM THE ROYAL HUNTING SERVICE MADE FOR THE CHATEAU DE FONTAINEBLEAU (SERVICE 'ORDINAIRE' DE FONTAINEBLEAU)**

DATED 1846-47, GREEN PRINTED CROWNED LP MARKS FOR 1846, BLUE DECORATING MARKS FOR 1847, IRON-RED CHATEAU DE F.BLEAU MARK, INDISTINCT INCISED POTTER'S MARK FOR 1846

In the classic pattern, the border with crowned monograms for Louis Philipe among scrolling foliage and animals 9½ in. (23.7 cm.) diameter

\$500-700



590

**AN ASSEMBLED SEVRES (OUTSIDE-DECORATED) AND SEVRES STYLE PORCELAIN PART DINNER SERVICE**

19TH/20TH CENTURY, SPURIOUS PRINTED MARKS

In the style of the Fontainebleau hunting service, comprising: a small two-handled tureen, cover and stand; eleven soup plates; sixty-five dinner plates, of slightly variant size; twelve dessert plates; and five cups and saucers 10½ in. (26.8 cm.) diameter, the tureen stand (101)

\$5,000-7,000





591

**AN ASSEMBLED GROUP OF EIGHTEEN VINCENNES AND SEVRES PORCELAIN CUPS AND SAUCERS (GOBELETS 'BOUILLARD')**

THE PORCELAIN MID-TO-LATE 18TH CENTURY, THE DECORATION POSSIBLY LATER, BLUE INTERLACED L'S MARKS ENCLOSING VARIOUS DATE LETTERS FROM A TO OO, VARIOUS PAINTER'S, GILDER'S AND INCISED MARKS

Each painted with scattered bouquets, gilt dentil rims

5½ (13.9 cm.), the slightly larger saucers (36)

\$2,500-3,500



592

**ELEVEN RUSSIAN PORCELAIN MINIATURE CACHE-POTS OR CUPS**

EARLY 19TH CENTURY, MOSCOW, IMPRESSED MARKS FOR THE GARDNER FACTORY

Each painted front and back with a loose bouquet, flanked by molded ring handles, one inscribed in Russian 'Pridvor.'

2½ in. (6.3 cm.) high

(11)

\$1,500-2,000



593

**A GROUP OF THIRTEEN PARIS PORCELAIN GOLD-GROUND COFFEE-CUPS AND THIRTEEN SAUCERS**

EARLY 19TH CENTURY, VARIOUS INCISED MARKS

Variously painted, see [www.christies.com](http://www.christies.com) for a more detailed description

5¾ in. (13.5 cm.) diameter, the largest saucers (26)

\$2,000-3,000



594

**A SET OF SIXTEEN FRENCH PORCELAIN CHARGERS**

MODERN, DESIGNED BY JEAN HUGUES DE CHATILLON, BLACK PRINTED MARKS

In the 'Les Orientales' pattern, with a stylized peacock, its feathers swirling around the surface of the plate

12½ in. (31.7 cm.) diameter

(16)

\$500-1,000



595

**A HARLEQUIN SET OF TWELVE ROYAL WORCESTER PORCELAIN PLATES**

CIRCA 1880, IMPRESSED AND PUCE PRINTED CROWNED SEAL MARKS, DATE LETTER R, GILT PATTERN NO. B919

Each printed in black with panels of foliate scrollwork and berried vine, enriched in gilt on a pale-blue, custard or pink ground

9 in. (22.7 cm.) diameter

(12)

\$700-1,000



596

**THIRTY LIMOGES PORCELAIN DESSERT PLATES FOR CHRISTOFLE**

MID-20TH CENTURY, ONE WITH GREEN MARK FOR GIRAUD LIMOGES, ONE WITH FAINT MARK FOR HAVILAND LIMOGES, ALL WITH BLACK PAINTED CLOVER AND L MARKS, BLACK SCRIPT MARKS FOR CHRISTOFLE, JARDIN DE VERRIERES AND LOUISE DE VILMORIN

Each painted in the *trompe l'oeil* style as a single leaf resting in a basket, its species identified in Latin and French on the underside

9½ in. (24.1 cm.) diameter

(30)

\$1,000-1,500



597

**TWO PORCELAIN ICE-PAIS AND COVERS**

LATE 19TH/20TH CENTURY, ENGLISH OR CONTINENTAL

Each with pinecone finial, painted in the Sèvres style with *frise riches*  
10¾ in. (27.2 cm.) high (4)

\$500-700



598

**A CONTINENTAL PORCELAIN TUREEN AND A SWAN COVER**

LATE 19TH/20TH CENTURY, BLACK PAINTED 8 TO BASE

The cover as a preening swan, the basket-weave molded base with coral-form handles  
10 in. (25.4 cm.) wide, overall (2)

\$500-700



599

**A CLARE POTTER TROMPE L'EOIL CERAMIC FLOWER-FILLED POT**

DATED MAY 1995, SIGNED CLARE POTTER

Modeled as a terracotta pot filled with lilies of the valley  
8½ in. (21.5 cm.) high

\$800-1,200



600

**TWO VLADIMIR KANEVSKY CERAMIC CABBAGE TUREENS, COVERS AND STANDS**

MODERN, EACH SIGNED VLADIMIR FOR CHRISTIAN DIOR

Each naturalistically modeled  
14¾ in. (37.2 cm.) wide, the slightly larger stand (6)

\$1,500-2,000



601

**A GARNITURE OF ELEVEN VLADIMIR KANEVSKY CERAMIC TOPIARIES**

MODERN, INCISED VLADIMIR FOR CHRISTIAN DIOR

In six variant forms, each bush applied with overlapping leaves, issued from a terracotta pot  
10¾ in. (27 cm.) high, the tallest (11)

\$1,000-2,000



602

**A GROUP OF SILVER-PLATED TABLE ARTICLES**

LATE 20TH CENTURY, MOST RETAILED BY CHRISTIAN DIOR

Comprising:

A set of eight German candlesticks  
A pair of associated Italian cylindrical wine sleeves with removable liners, one etched with a pineapple  
Twenty-two circular place mats, engraved with a pineapple, cork bases  
A pair of rectangular coral-lacquer small trays  
9 in. (23 cm.) high, the largest wine sleeve (34)

\$800-1,200





603

**A GROUP OF FRENCH (CHRISTIAN DIOR) GLASSWARE**

20TH CENTURY, VARIOUSLY MARKED FOR CHRISTIAN DIOR

Comprising: three pairs of green flash beakers, each cut overall with a variant pattern of printies, with engraved 'Christian Dior' marks; and a part service, enameled in bright colors in the Turkish style with a terrace of carnations and tulips, comprising: ten tumblers with red painted 'Dior' marks; and twelve beakers with gold painted 'CD' marks

5 in. (12.7 cm.) high, the beakers (28)

\$500-800



604

**FIVE ENGLISH PURPLE-OVERLAY CUT-GLASS GLASS RINSERS AND STANDS**

CIRCA 1840

Each cut with printies between two horizontal bands, a band of arches below 6½ in. (15.5 cm.) diameter, the stands (10)

\$1,000-2,000



605

**A GROUP OF AMETHYST GLASS FINGERBOWLS AND RINSERS**

PROBABLY ENGLISH, 19TH AND 20TH CENTURY

Comprising sixteen of flaring form with central ribbed band and thirty of varying hemispheric form 4 in. (10.1 cm.) high, the tallest (46)

\$1,500-2,000



606

**A BACCARAT GLASS PART STEMWARE SERVICE IN THE 'MANON' PATTERN**

20TH CENTURY, ACID-ETCHED MARKS

With gilt rims, comprising:

Twenty-five red wine glasses

Twenty-five white wine glasses

Twenty-six dessert wine glasses

Twenty-four champagne flutes

Together with four quatrefoil clear glass salad bowls with gilt rims

7½ in. (18.7 cm.) high, the champagne flutes (104)

\$2,000-3,000

200



607

**A VENETIAN RUBY AND CLEAR GLASS PART STEMWARE SERVICE**

20TH CENTURY

With spiral-fluted ruby bowls on knopped clear glass stems, comprising:

Eleven champagne flutes

Twenty-four red wine glasses

Twelve white wine glasses

7½ in. (20 cm.) high, the champagne flutes (47)

\$1,000-2,000



608

**BARON DE L, POUILLY-FUMÉ 2002**

LOIRE VALLEY

1 bottle per lot

\$50-80



**609**

**BARON DE L, POUILLY-FUMÉ 2006**  
LOIRE VALLEY

6 bottles per lot

\$400-500



**610**

**CASSIS DU MAÎTRE DE CHAI DE MOUTON**  
BORDEAUX

1 bottle per lot

\$50-80



**611**

**CHATEAU HAUT-BRION 1982**  
PESSAC (GRAVES), 1ER CRU CLASSÉ

8 bottles per lot

\$4,000-5,000



**612**

**CHATEAU LA CONSEILLANTE 2002**  
POMEROL

9 bottles per lot

\$600-800



**613**

**CHATEAU LAFITE-ROTHSCHILD 1990**  
PAUILLAC, 1ER CRU CLASSÉ

1 bottle per lot

\$400-600



**614**

**CHATEAU LAFITE-ROTHSCHILD 1995**  
PAUILLAC, 1ER CRU CLASSÉ

4 bottles per lot

\$2,400-3,000





**615**  
**CHÂTEAU LÉOVILLE-LAS-CASES 2001**  
SAINT-JULIEN, 2ÈME CRU CLASSÉ

9 bottles per lot

\$800-1,200



**616**  
**CHÂTEAU RAUZAN-SÉGLA 2002**  
MARGAUX, 2ÈME CRU CLASSÉ

8 bottles per lot

\$400-600



**617**  
**CHÂTEAU RAUZAN-SÉGLA 2007**  
MARGAUX, 2ÈME CRU CLASSÉ

18 bottles per lot

\$700-900



**618**  
**CHÂTEAU VALANDRAUD 2003**  
SAINT-ÉMILION, GRAND CRU CLASSÉ

4 bottles per lot

\$700-1,000



**619**  
**DOWLING DELUXE, 14 YEAR OLD**  
**BOURBON**  
KENTUCKY

one(1) ¼ quart per lot

\$700-900



**620**  
**DOMAINE DE LA ROMANÉE-CONTI,**  
**LA TÂCHE 1995**  
GRAND CRU, CÔTE DE NUITS

1 bottle per lot

\$2,600-3,500



**621**  
**CHÂTEAU LA MISSION-HAUT-BRION 1995**  
 PESSAC (GRAVES), CRU CLASS  
 1 bottle per lot \$100-150



**622**  
**JEAN GRIVOT, NUITS ST. GEORGES**  
**LES BOUDOTS 2003**  
 1ER CRU, COTE DE NUITS  
 5 bottles per lot \$150-250



**623**  
**POL ROGER, CUVÉE SIR WINSTON**  
**CHURCHILL 1998**  
 EPERNAY  
 1 bottle per lot \$150-200



**624**  
**WARRE'S 1997**  
 PORTUGAL  
 1 bottle per lot \$40-60



**625**  
**A CHINESE WHITE-PAINTED KANG**  
**TABLE**  
 SUPPLIED BY MAISON JANSEN, MID-20TH  
 CENTURY  
 Of rectangular form above a scroll apron, raised on  
 four short cabriole legs  
 11¾ in. (29.8 cm.) high, 40½ in. (102.8 cm.) wide,  
 31½ in. (80 cm.) deep  
 \$2,000-3,000



**626**  
**A GROUP OF THREE JAPANESE**  
**LACQUERED SMALL STANDS**  
 EDO/MEIJI PERIOD, 19TH CENTURY  
 Comprising: a red lacquer oblong example; a gilt  
 and brown lacquer square example, decorated  
 with mons; a metal-mounted gilt and black lacquer  
 square example, decorated with pines  
 17¾ in. (45 cm.) wide, the oblong example (3)  
 \$2,000-3,000



## DECORATIVE WARES



**627**

**A JAPANESE NEGORO-STYLE RED LACQUER LOZENGE-FORM OFFERING TABLE**

EDO/MEIJI PERIOD, 18TH/19TH CENTURY

The lozenge form top with rounded everted corners with metal mounts, above an apron with cloud shaped panel, raised on four slender cabriole legs

7½ in. (19 cm.) high, 18½ in. (46.9 cm.) wide, 12 in. (30.4 cm.) deep

\$1,000-1,500



**628**

**A PAIR OF LARGE BROWN LACQUER STANDS**

19TH CENTURY

The rectangular tops raised on cabriole legs terminating in scroll-form feet

9½ in. (24.1 cm.) high, 29½ in. (74.9 cm.) wide, 13½ in. (34.3 cm.) deep

\$1,500-2,500



**629**

**A JAPANESE GILT AND BLACK LACQUER SMALL TEA CHEST**

EDO/MEIJI PERIOD, 19TH CENTURY

Decorated with various prunus blossoms and gilt waves, a pierced shelf above three drawers with metal pulls

13 in. (33 cm.) high, 12¼ in. (31.1 cm.) wide, 8 in. (20.3 cm.) deep

\$1,000-1,500



**630**

**TWO JAPANESE GILT AND BLACK LACQUER BOXES AND COVERS**

EDO PERIOD, 18TH/19TH CENTURY

Comprising: a circular example, decorated overall with prunus branches, the interior with gilt speckle; and a trefoil example, formed as three circles, one with fenced garden, one with iris by a pond and the third with diaper pattern

4 in. (10.1 cm.) wide, the trefoil example (4)

\$1,000-1,500



**631**

**A GROUP OF JAPANESE LACQUER AND CERAMIC WARES**

EDO/MEIJI PERIOD, 19TH CENTURY

Comprising: a small gilt and black lacquer tea caddy and cover, decorated all over with blooming iris flowers; a pair of silvered metal-mounted porcelain vases, the porcelain decorated with flowers and leaves, the mounts faux basket weave; and a pair of faux-bois lacquered stacking boxes and covers

7¼ in. (18.4 cm.) wide, the boxes and covers (8)

\$800-1,200



**632**

**A PAIR OF CHINESE EXPORT VERTE IMARI VASES, MOUNTED AS LAMPS**

QING DYNASTY, FIRST QUARTER 18TH CENTURY

Decorated in the Japanese taste with colorful mon on a ground of stylized vine and palmettes

10¾ in. (27.3 cm.) high, the porcelain (2)

\$2,000-3,000



633

**A GROUP OF CHINESE GREEN CRACKLE-GLAZED SMALL VASES**

QING DYNASTY, 19TH CENTURY

Comprising: a double gourd vase; two mallet-form vases; a flattened pear-form vase; and an ovoid vase

8½ in. (21.5 cm.) high, the double gourd example (5)

\$1,000-2,000



634

**A CHINESE CERAMIC BRANCH-FORM VASE**

LATE QING/REPUBLIC PERIOD, LATE 19TH/EARLY 20TH CENTURY

With impressed marks and seals to base, 'Ma shi handong taoqi' and 'bei tong xian bei men wai'

9½ in. (24.1 cm.) high

\$400-600



635

**A JAPANESE KAKIEMON OCTAGONAL BOWL**

EDO PERIOD, 18TH CENTURY

Decorated in the typical palette with blossoming prunus branch, the interior with a phoenix

7¼ in. (19.6 cm.) wide

\$2,000-3,000



636

**A LOUIS XV SILVER-MOUNTED JAPANESE IMARI BOWL AND COVER**

THE SILVER MARKED PARIS, 1722-1727, THE PORCELAIN EDO PERIOD, 18TH CENTURY

The body and cover with gilt peonies in red reserves spaced by gilt figures, all against a red trellis pattern, the interior with a red peony to bowl and underside of cover, the foot and cover rim with stepped silver mounts, topped by a silver cap and bud finial, *marked on foot and cover rim with small control mark for Paris, 1722-1727, and small guarantee post 1838*

5½ in. (14 cm) high

\$5,000-7,000



637

**A PAIR OF FRENCH ORMOLU PHOTOPHORES**

PROBABLY SUPPLIED BY RENE SCHAEFER, PARIS, 20TH CENTURY

Each with glass shade above a circular base

19 in. (48 cm.) high

\$3,000-5,000

(2)



638

**A SET OF SIXTEEN ITALIAN SILVER-PLATED AND GLASS PHOTOPHORES**

MARK OF OLRI, LATE 20TH CENTURY

With stepped square bases, knopped stems, and campana-form sconces supporting glass lamps, *marked to undersides*

11½ in. (29.5 cm.) high

\$500-800

(16)





639

**A PAIR OF ROUGE MARBLE URNS,  
MOUNTED AS LAMPS**

SECOND HALF 19TH CENTURY

20 in. (51 cm.) high, including fitments

\$1,500-2,000



640

**A PAIR OF LOUIS XV ORMOLU AND  
STEEL FIRETOOLS**

MID-18TH CENTURY

(2) Comprising a shovel and tongs, *together with* two later holders

31½ in. (80 cm.) long, the shovel

(4)

\$1,000-1,500



641

**A GROUP OF FRENCH GILT-BRONZE AND  
STEEL FIRETOOLS**

SECOND HALF 18TH CENTURY, THE FINIALS  
LATER

Comprising two tongs, a poker and a shovel  
32½ in. (83 cm.) long, each

(4)

\$2,000-3,000



642

**A PAIR OF LOUIS XVI GILT-METAL AND  
STEEL FIRETOOLS**

LATE 18TH CENTURY

Comprising a shovel and tongs, the pierced ormolu  
and foliate elements later embellishments

31 in. (79 cm.) long

(2)

\$2,000-3,000



643

**A PAIR OF FRENCH WHITE-PAINTED AND  
PARCEL-GILT WALL BRACKETS**

20TH CENTURY

With floral swags

12½ in. (32 cm.) high, 7½ in. (19 cm.) wide, 6 in. (15  
cm.) deep

(2)

\$600-800



644

**A REGENCY GILTWOOD CONVEX  
MIRROR**

EARLY 19TH CENTURY

The frame with entwined snakes, the later plate  
set within an ebonized roundel  
33 in. (84 cm.) high, 23½ in. (60 cm.) wide

\$3,000-5,000



**645**

**A PORPHYRY BASE**

19TH/20TH

Together with a *faux-porphry* circular base  
3 in. (8 cm.) high, 5¼ in. (13.5 cm.) wide, 6 in. (15 cm.) deep

\$600-900



**646**

**AN ORMOLU-MOUNTED FRENCH BISCUIT PORCELAIN PORTRAIT MEDALLION**

THE PORCELAIN LIKELY SEVRES AND CIRCA 1770, THE MOUNT OF LATER DATE

Molded with a bust-length portrait of Marie Antoinette as Dauphine, the beaded border inscribed 'M.ANTONIA ARC. AVST. LUDOVIC. FRANCIAE DELPHIN.SPONSA.', within a gilt frame molded with laurel and surmounted by an undulating ribbon  
6½ in. (15.5 cm.) high, overall

\$700-1,000



**647**

**ATTRIBUTED TO JEAN-BAPTISTE LEMOYNE, FRANCE, MID-18TH CENTURY**

*A BRONZE PORTRAIT BUST OF LOUIS XV*

Unsigned, on a marble base  
7 in. (17.8 cm.) high

\$500-800



**648**

**AFTER PROSPER D'ÉPINAY, FRENCH, LATE 19TH CENTURY**

*A BRONZE FIGURE OF A WOMAN ('THE GOLDEN GIRDLE')*

On a later white marble stand  
6¾ in. (17.5 cm.) high

\$500-800



**649**

**A LATE VICTORIAN OAK URN**

LATE 19TH CENTURY

11¼ in. (28.5 cm.) high

\$300-500



**650**

**A PAIR OF TURNED WALNUT TABLE LAMPS**

20TH CENTURY

With green silk shades  
19 in. (48.5 cm.) high, including fitments

\$800-1,200





■ 651

**A BAKU RUG**

SOUTHEAST CAUCASUS, LAST QUARTER  
19TH CENTURY

The light blue field with dark brown and camel stepped medallions overall within a striped border  
Approximately 7 ft. x 4 ft. 2 in. (213 cm. x 127 cm.)  
Wool pile on wool warps and cotton wefts.

\$3,000-5,000



■ 652

**A BAKU RUG**

SOUTHEAST CAUCASUS, LAST QUARTER  
19TH CENTURY

Having a light blue field with dark brown enlarged serrated leaves containing blossoms within a polychrome striped border  
Approximately 9 ft. 10 in. x 5 ft. 4 in. (300 cm. x 162 cm.)  
Wool pile on a wool warps and cotton wefts.

\$4,000-6,000



■ 653

**A BAKU RUG**

SOUTHEAST CAUCASUS, LAST QUARTER  
19TH CENTURY

The light blue field with dark brown stepped medallions overall within a striped border  
Approximately 11 ft. 10 in. x 5 ft. 1 in. (361 cm. x 155 cm.)  
Wool pile on wool warps and cotton wefts.

\$4,500-6,500



654

**"L'AFRICAIN"**

BY CLARENCE HOUSE

Two partial bolts of printed linen fabric.  
Approximately 35 yards.  
54 in. (132.08 cm.) wide

\$1,000-1,500



655

**FOUR PARTIAL BOLTS OF YELLOW SILK  
DAMASK WOVEN IN A GEOMETRIC  
PATTERN**

PROBABLY PRELLE, PARIS, 20TH CENTURY

(2) Used in Mrs. Wrightsman's gallery. One bolt with  
Prelle shipping label. Approximately 100 yards.  
52 in. (132.08 cm.) wide (4)

\$2,000-3,000



656

**FIVE PARTIAL BOLTS OF PINK AND  
TAUPE PRINTED CREAM LINEN FABRIC**

20TH CENTURY

Used in Mrs. Wrightsman's dining room.  
Approximately 100 yards.

55 in. (139.7 cm.) wide

(5)

\$1,500-2,000



657

**A LARGE QUANTITY OF INDIAN PATTERN POLYCHROME PRINTED YELLOW COTTON FABRIC**

20TH CENTURY

Fabric chosen by Henri Samuel and used in Mrs. Wrightsman's bedroom. Five partial bolts plus a bundle of smaller pieces, approximately 100 yards. 54 in. (137.16 cm.) wide (6)

\$1,000-1,500



658

**AN ENGLISH MAHOGANY COLUMN BASE CIRCULAR DINING TABLE**  
MODERN

With four interchangeable table tops  
65½ in. (166.5 cm.) in diameter, 27½ in. (69.85 cm.) high, the largest (5)

\$1,000-1,500



659

**A SWEDISH WHITE-PAINTED, PARCEL-GILT AND FAUX-PORPHYRY CONSOLE**  
19TH CENTURY, ALTERATIONS TO FRAME

With a white marble top  
29½ in. (75 cm.) high, 46¼ in. (117.5 cm.) wide, 23 in. (58.5 cm.) deep

\$3,000-5,000



660

**A RED SILK UPHOLSTERED TWO-SEAT SOFA**  
POSSIBLY SUPPLIED BY HENRI SAMUEL, FRANCE, 20TH CENTURY

Covered in a red silk damask with two loose seat cushions, together with three throw pillows upholstered in linen  
34 in. (86.36 cm.) high; 66 in. (167.64 cm.) wide; 36½ in. (92.71 cm.) deep

\$800-1,200



661

**A SET OF THREE FRENCH BRASS-MOUNTED MAHOGANY NESTING TABLES**  
20TH CENTURY

19 in. (48.5 cm.) high, 23¾ in. (60.5 cm.) wide, 12½ in. (32 cm.) deep, largest (3)

\$800-1,200



662

**A GROUP OF FIVE FAUX AND CREAM PAINTED WASTE BASKETS**  
20TH CENTURY, SUPPLIED BY HENRI SAMUEL

Four with faux wood grain, one with faux lapis. All interiors lined with Italian marbelized paper.

For a comparable set of waste baskets sold from the London residence of Mrs. Wrightsman, see Sotheby's New York, 28 April 2010, lot 324 (5)

\$300-500





■ 663

**A CIRCULAR CREAM PAINTED AND PARCEL GILT SIDE TABLE**  
SECOND HALF 20TH CENTURY, SUPPLIED BY HENRI SAMUEL

With veined pink inset marble top  
22½ in. (57 cm.) high  
26 in. (66 cm.) in diameter

\$500-1,000



664

**A SET OF FOUR FAUX SNAKESKIN-VENEERED FLOOR LAMPS**  
MODERN

Each with black paper shade  
60 in. (152.5 cm.) high

\$2,000-3,000



■ 665

**A SET OF THREE GILT-METAL AND GLASS TWO-TIERED SIDE TABLES**  
PROBABLY SUPPLIED BY HENRI SAMUEL, 20TH CENTURY

(4) With faux bamboo supports, the top tier with etched border  
17½ in. (44.5 cm.) high, 17¼ in. (45 cm.) wide, 12 in. (30.5 cm.) deep, the largest (3)

\$2,000-3,000



■ 666

**A FRENCH ORMOLU-MOUNTED WHITE-PAINTED AND PARCEL-GILT CENTER TABLE**  
BY MAISON JANSEN, MID-20TH CENTURY

With three satinwood-lined frieze drawers  
28¼ in. (72 cm.) high, 43½ in. (110.5 cm.) wide, 19¼ in. (50.5 cm.) deep

\$3,000-5,000



■ 667

**A LOUIS XVI STYLE GILT-BRONZE MOUNTED MAHOGANY BUREAU PLAT**  
BY MAISON JANSEN, SECOND HALF 20TH CENTURY

Stamped *JANSEN* to the underside, with a gilt-tooled leather top  
29½ in. (75 cm.) high, 47 in. (119.5 cm.) wide, 25½ in. (65 cm.) deep

\$2,000-3,000



■ 668

**TWO GILT-METAL AND GLASS TWO-TIERED SIDE TABLES**  
SECOND HALF 20TH CENTURY

Both tables with reticulated partial gallery rail on reeded tapering legs, each table with radial shelf  
31¼ in. (78 cm.) high  
31½ in. (80 cm.) wide, the largest (3)

\$1,500-2,500



■ 669

**A PAIR OF BRASS SWING-ARM  
ADJUSTABLE FLOOR LAMPS WITH  
GREEN SILK SHADES**  
MODERN

Together with a columnar floor lamp  
45½ in. (115.5 cm.) high, the lowest

\$1,000-1,500



■ 670

**A GROUP OF THREE BRASS FLOOR  
LAMPS**  
20TH CENTURY

(3) Comprising a pair of telescoping lamps with  
adjustable arms and one mounted as a telescoping  
table  
49½ in. (126 cm.) high, the pair (3)

\$1,000-1,500



■ 671

**A SILK DAMASK UPHOLSTERED  
ARMCHAIR AND OTTOMAN**

POSSIBLY SUPPLIED BY HENRI SAMUEL OR  
MAISON JANSEN, FRANCE, 20TH CENTURY

Upholstered in a green silk damask with ribbon  
trim, together with a plush throw pillow  
31 in. (78.74 cm.) high (2)

\$500-800



672

**A PAIR OF LAPIS LAZULI TABLE LAMPS**  
20TH CENTURY

Of obelisk form  
16½ in. (42 cm.) high, excluding fitments

\$1,500-2,500



■ 673

**A NORTH EUROPEAN ORMOLU-  
MOUNTED COBALT AND COLORLESS  
GLASS MIRROR**  
19TH CENTURY

(2) With an oval reserve within a blue ground  
38¼ in. (98.5 cm.) high, 29¼ in. (74.5 cm.) wide

\$3,000-5,000



■ 674

**A FRENCH CREAM-PAINTED CLUB  
CHAIR**

POSSIBLY SUPPLIED BY MAISON JANSEN,  
20TH CENTURY

Covered in blue and cream printed floral linen

\$800-1,200



## BOOKS



■ 675

**A LOUIS XVI STYLE POLYCHROME-PAINTED AND PARCEL-GILT COMMODE**  
ATTRIBUTED TO MAISON JANSEN, 20TH CENTURY

With a white and grey marble top  
32¾ in. (83.5 cm.) high, 51½ in. (131 cm.) wide, 26½ in. (65 cm.) deep

\$3,000-5,000



■ 676

**A PAIR OF BRASS ADJUSTABLE FLOOR LAMPS WITH TENT-FORM BRASS SHADES**  
MODERN

32 in. (81.28 cm.) high, the lowest position (2)

\$500-800



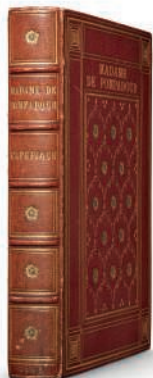
677

**A GROUP OF TEN LEATHER-BOUND BOOK ENDS**  
19TH/20TH CENTURY

Some variously marked *PASQUE/1 RUE DE LA PARIS*

8 in. (20½ cm.) high, the tallest (10)

\$400-600



678

**MADAME DE POMPADOUR – CAPEFIGUE**, Jean Baptiste Honore Raymond (1801-1872). *Madame de Pompadour*. London: Arthur L Humphries, 1908.

Octavo (157 x 112mm). Contemporary brown gilt morocco by Morrell. *Provenance*: Gardenside Bookshop label on rear flyleaf.

\$400-600



679

**RABUTIN-CHANTAL**, Marie de. *Letters of Madame Seigne*. Philadelphia: J.P. Horn and Co, 1927.

**The first of 1550 sets printed by J.P. Horn.**  
Seven volumes, quarto (600 mm x 240 mm). Contemporary robin's egg blue half morocco, marbled endpapers. (7)

\$400-600

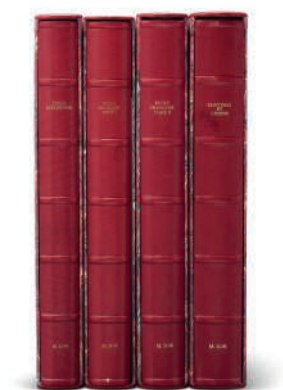


680

**VERSAILLES** – Group of 14 books on Versailles, its founding, decoration, and patronage, from Mrs. Wrightsman's personal library. 20-21st centuries.

14 volumes, various sizes. Many in publisher's bindings, some with original dust jackets, slip covers or archival boxes. Includes texts in English and French. (14)

\$1,000-1,500



**681**

DAVID-WEILL, Michel. *Collection of Michel David-Weill*. Paris: Agnes Petri, 2001, 2003, 2005, 2011.

Four volumes, folio (245 mm x 305mm). Original full red morocco in original slipcases. Volumes One and Four inscribed by M. David-Weill to Mrs. Wrightsman. (4)

\$800-1,200

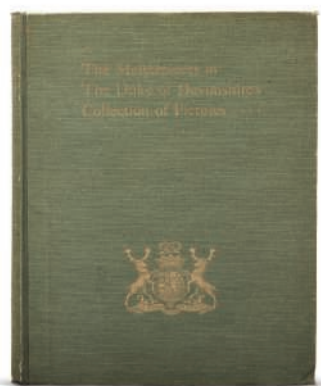


**682**

JEWITT, Llewellyn (1816-1886). *Illustrated Guide to Chatsworth*. Buxton: J.C. Bates, 1872.

Quarto (210 x 163mm). Original gilt-stamped publisher's cloth; morocco box.

\$200-300



**683**

STRONG, Sanford Arthur (1863-1904). *The Masterpieces in the Duke of Devonshire's Collection of Pictures*. Munich: Franz Hanfstaengl, 1901.

Large quarto (372 x 295mm). Publisher's original gilt-stamped cloth.

\$200-300



**684**

CHATSWORTH – Group of 13 books on the famed British estate Chatsworth, from Mrs. Wrightsman's personal library. Mostly 21st Century. Several inscribed presentation copies.

13 volumes, various sizes. Many in publisher's bindings, some with original dust jackets, and archival boxes. (13)

\$300-500



**685**

ROTHSCHILD – Group of thirteen books on the Rothschild family and their artistic patronage, from Mrs. Wrightsman's personal library. Some inscribed presentation copies. 20-21st centuries.

13 volumes, various sizes. Many in publisher's bindings, some with original dust jackets, slip covers or archival boxes. Includes texts in English and French. (13)

\$600-800



**686**

MAUGHAM, Somerset (1874-1965). *The Razor's Edge*. London: William Heinemann, 1944.

Inscribed to Mrs Wrightsman: "to Jayne, Palm Beach, Jan., Good luck in 1982. Love, Esmond." Octavo (180 x 114mm). Full black morocco gilt by Asprey & Co.

\$300-500





**687**

ROXBURGH CLUB – Group of books on or published by the Roxburghe Club, from Mrs. Wrightsman's personal library, some presentation copies. 20-21st centuries.

24 volumes, various sizes. Many with original publisher's bindings, some with original dust jackets, slip covers or archival boxes. (24)

\$1,500-2,500



**688**

WRIGHTSMAN GALLERIES – Group of nine books on the Wrightsman galleries in the Metropolitan Museum of Art, from Mrs. Wrightsman's personal library. 20-21st centuries.

Nine volumes, various sizes. Many in publisher's bindings, some with original dust jackets and slip covers. (9)

\$400-600



**689**

BOOK ARTS – Group of 20 books on great libraries, from Mrs. Wrightsman's personal library. Some inscribed presentation copies, or including autographed letters. 20-21st centuries.

20 volumes, various sizes. Many in original publisher's bindings, some with original dust jackets. Includes texts in English, French, and Russian. (20)

\$500-800



**690**

MOLINIER, Émile (1857-1906). *Le Mobilier Français au XVII<sup>e</sup> et au XVIII<sup>e</sup> Siècle*. Paris: Librairie Centrale, 1902.

Folio (414 x 307mm). Extensively illustrated in heliogravure, with some color. Contemporary calf, white silk endleaves.

\$100-150



**691**

EUROPEAN DECORATIVE ARTS – Group of 10 books on French, British, Italian and Netherlandish interiors spanning five centuries, from Mrs. Wrightsman's personal library. 20-21st century.

Ten volumes, various sizes. Original publisher's bindings, some with original dust jackets. (10)

\$300-500

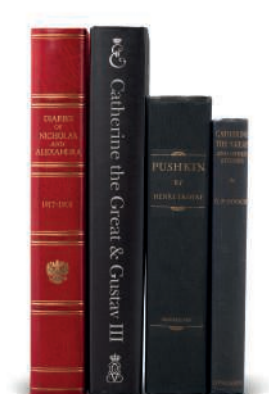


**692**

METALWORK – Group of six books on gold and silver working in France and Germany, from Mrs. Wrightsman's personal library. 20-21st century.

Six volumes, various sizes. Many in publisher's bindings, some with original dust jackets. Includes texts in English, French, and German. (6)

\$300-500



693

RUSSIAN DECORATIVE ARTS – Group of nine books on Russian decorative arts, from Mrs. Wrightsman's personal library, many inscribed presentation copies. 20-21st centuries.

Nine volumes, various sizes. Many in publisher's bindings, some with original dust jackets and archival boxes. Includes texts in English, French, and Russian. (9)

\$500-800



694

WOMEN'S PATRONAGE – Group of fourteen books on women patrons and collectors of the arts, from Mrs. Wrightsman's personal library. 20-21st century.

14 volumes, various sizes. Original publisher's bindings, some with original dust jackets, slip covers and archival boxes. Includes texts in English and French. (14)

\$200-300



695

FRENCH ACADEMIC PAINTING – Group of 14 books on French Academic painting, from Mrs. Wrightsman's personal library. 20-21st centuries.

14 volumes, various sizes. Many in original publisher's bindings, some with original dust jackets. Includes texts in English, and French. (14)

\$800-1,200



696

CROWN JEWELS – Group of five books on the English Royal jewels, from Mrs. Wrightsman's personal library. 21st Century.

Five volumes, various sizes. Original publisher's bindings, some with original dust jackets and archival boxes. (5)

\$500-800



697

JACKIE KENNEDY – DICKINSON, Eric and KHANDALAVALA, Karl ed. *The Kishangarh Paintings*. New Delhi: Lalit Kala Akademi, 1959.

**Inscribed by Jackie Kennedy to Mrs Wrightsman, Christmas 1962: "For Jayne, with inexpressible gratitude and much love."** Large folio (460 x 346mm). Illustrated. Original publisher's binding, with original dust jacket. With Jackie Kennedy's card laid in.

\$500-800



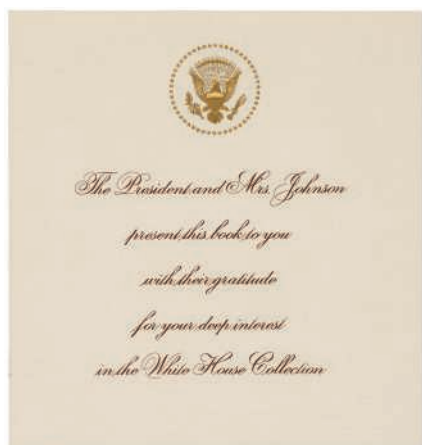
698

KENNEDYS – LINCOLN, Anne. *The Kennedy White House Parties*. New York: Viking Press, 1967.

**Inscribed by Jackie Kennedy to Mrs Wrightsman: "For Jayne, who was there for all these happy days – and who helped to much to make everything beautiful – with my love, Jackie, Christmas 1967."** Folio. Original publisher's binding. [With]: three other books relating to the Kennedy family, all from Mrs. Wrightsman's personal collection. (4)

\$500-800





699

JENSEN, Howard C. *Paintings in the White House*. New York: Westinghouse Broadcast Company, 1965.

**With a presentation bookplate from the President and Mrs Johnson: "with their gratitude for your deep interest in the White House Collection."** Quarto (287 x 192mm). Original printed boards.

\$100-150



700

GARDENS – Group of 22 books on European gardens and landscape architecture, from Mrs. Wrightsman's personal library. Some signed by authors or artists, with some inscribed presentation copies. 19th-21st centuries.

22 volumes, various sizes. Many in publisher's bindings, some with original dust jackets, and archival boxes. Includes texts in English and French. (22)

\$500-800



701

FRENCH DECORATIVE ARTS – Group of 22 books on French decorative arts, from Mrs. Wrightsman's personal library. Some inscribed presentation copies. 20th century.

22 volumes, various sizes. Original publisher's bindings, some with original dust jackets. (22)

\$600-800



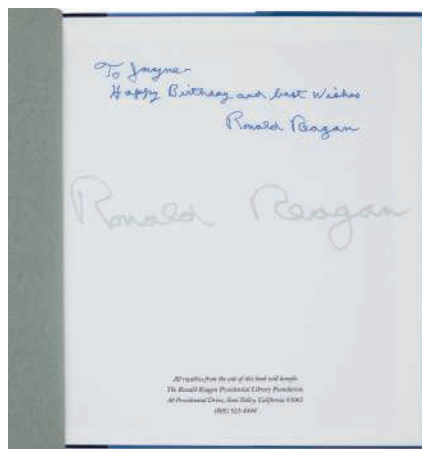
702

FOREIGN POLICY – Group of eight books by Henry Kissinger, from Mrs. Wrightsman's personal collection. 20th century.

Eight volumes, various sizes. Original publisher's bindings in cloth and leather.

(8)

\$500-800



703

RYAN, Frederick. *Ronald Reagan: The Wisdom and Humor of the Great Communicator*. San Francisco: Collins, 1995.

**Inscribed by Ronald Reagan to Mrs. Wrightsman: "To Jayne / Happy Birthday and very best wishes / Ronald Reagan."** Quarto (227 x 201mm). Original publisher's binding with dust jacket; custom half red morocco box.

\$400-600



704

REAGAN, Ronald (1911-2004). *The Reagan Diaries*. Edited by Douglas Brinkley. New York: Harper, 2007.

**Inscribed by Nancy Reagan to Mrs. Wrightsman, the special edition of Reagan's published diaries.** Octavo (222 x 150mm). Original leather, original slipcase. With Mrs. Reagan's card laid in.

\$300-500

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part ( $\Delta$  symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

- Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

## 3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

## 4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

## 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

## 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

## 7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

## 8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID

### 1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
  - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
  - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

## 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to

bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

## 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

## 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Client Service Department on +1 212-636-2000.

## 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

### (b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on is <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

## 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol \* next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

## 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- refuse any bid;
  - move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
  - withdraw any **lot**;
  - divide any **lot** or combine any two or more **lots**;
  - reopen or continue the bidding even after the hammer has fallen; and
  - in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**.
- If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

## 4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

## 5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

## 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

## 7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

## 8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.



## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% of that part of the **hammer price** above US\$4,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, country, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
  - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
  - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books.** Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - This additional **warranty** does not apply to:
    - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - books not identified by title;
    - lots** sold without a printed **estimate**;
    - books which are described in the catalogue as sold not subject to return; or
    - defects stated in any **condition** report or announced at the time of sale.
  - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction.

Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

- Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).** In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

### 3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
  - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
  - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
  - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

## F PAYMENT

### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
    - the **hammer price**; and
    - the **buyer's premium**; and
    - any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
  - Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
  - Credit Card.  
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
  - Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
  - Bank Checks  
You must make checks payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
  - Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
  - You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.

- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

## 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
  - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
  - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
  - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
  - we can, at our option, reveal your identity and contact details to the seller;
  - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
  - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
  - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

- You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).

- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
- charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
  - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  - sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com). We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com). See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com).
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- (c) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (d) **Lots containing Ivory or materials resembling ivory**  
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant

ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(e) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy) and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at [www.christies.com/about-us/contact/ccpa](http://www.christies.com/about-us/contact/ccpa).

## 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The

arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**auctioneer**: the individual **auctioneer** and/or Christie's.

**authentic**: authentic : a genuine example, rather than a copy or forgery of:

- the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty**: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

**buyer's premium**: the charge the buyer pays us along with the **hammer price**.

**catalogue description**: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group**: Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition**: the physical condition of a **lot**.

**due date**: has the meaning given to it in paragraph F1(a).

**estimate**: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price**: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

**Heading**: has the meaning given to it in paragraph E2. **lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages**: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price**: has the meaning given to it in paragraph F1(a).

**provenance**: the ownership history of a **lot**.

**qualified**: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve**: the confidential amount below which we will not sell a **lot**.

**saleroom notice**: a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

**Subheading**: has the meaning given to it in paragraph E2.

**UPPER CASE type**: means having all capital letters. **warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.



# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed ‘Conditions of Sale’

◦  
Christie’s has a direct financial interest in the **lot**.  
See Important Notices and Explanation of Cataloguing Practice.

△  
Owned by Christie’s or another **Christie’s Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆  
Christie’s has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

□  
Bidding by interested parties

•  
**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~  
**Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■  
See Storage and Collection pages in the catalogue.

Ψ  
**Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

29/03/19

### IMPORTANT NOTICES

△ **Property Owned in part or in full by Christie’s**  
From time to time, Christie’s may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number. Where Christie’s has an ownership or financial interest in every lot in the catalogue, Christie’s will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

◦ **Minimum Price Guarantees**  
On occasion, Christie’s has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie’s holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦ ◆ **Third Party Guarantees/Irrevocable bids**  
Where Christie’s has provided a Minimum Price Guarantee it is at risk of making a loss if the lot fails to sell. Christie’s sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

In most cases, Christie’s compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party’s remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie’s will report the purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot

### □ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot’s reserve or other material information may be bidding on the lot, we will mark the lot with this symbol □. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie’s Conditions of Sale, including paying the lot’s full Buyer’s Premium plus applicable taxes.

### Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie’s may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

### Other Arrangements

Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has given the Seller an Advance on the proceeds of sale of the lot or where Christie’s has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

## FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

### QUALIFIED HEADINGS

In Christie’s opinion a work by the artist.  
\*\*“Attributed to ...”  
In Christie’s qualified opinion probably a work by the artist in whole or in part.  
\*\*“Studio of ...”/ “Workshop of ...”  
In Christie’s qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.  
\*\*“Circle of ...”  
In Christie’s qualified opinion a work of the period of the artist and showing his influence.  
\*\*“Follower of ...”  
In Christie’s qualified opinion a work executed in the artist’s style but not necessarily by a pupil.  
\*\*“Manner of ...”  
In Christie’s qualified opinion a work executed in the artist’s style but of a later date.  
\*\*“After ...”  
In Christie’s qualified opinion a copy (of any date) of a work of the artist.  
\*\*“Signed ...”/“Dated ...”/  
“Inscribed ...”  
In Christie’s qualified opinion the work has been signed/dated/inscribed by the artist.  
\*\*“With signature ...”/ “With date ...”/  
“With inscription ...”  
In Christie’s qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with ‘circa’) on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the “Regulations”). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

29/03/19

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650  
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

## COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

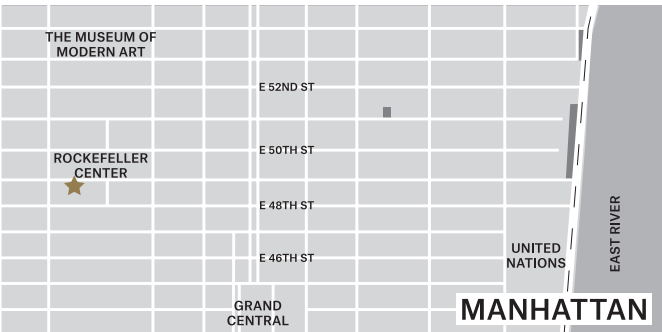
Tel: +1 212 636 2650  
Email: PostSaleUS@christies.com

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS

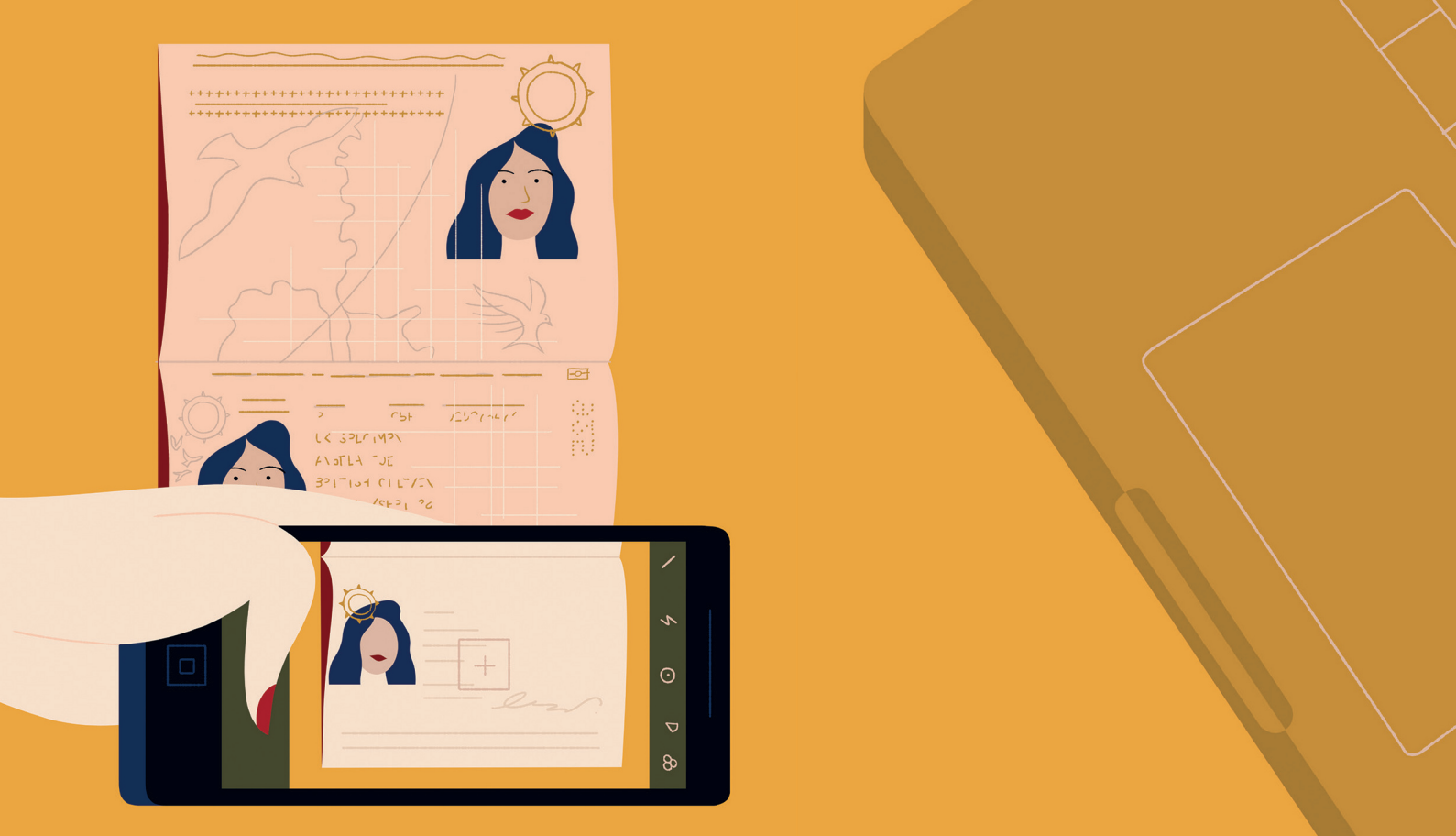


**Christie's Rockefeller Center**  
20 Rockefeller Plaza, New York 10020  
Tel: +1 212 636 2000  
PostSaleUS@christies.com  
Main Entrance on 49th Street  
Receiving/Shipping Entrance on 48th Street  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**



**Christie's Fine Art Storage Services (CFASS)**  
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PostSaleUS@christies.com  
Main Entrance on Corner of Imlay and Bowne St  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**





## IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

### **Private individuals:**

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

*Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

### **Organisations:**

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

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# CHRISTIE'S

# WRITTEN BIDS FORM

## CHRISTIE'S NEW YORK

THE PRIVATE COLLECTION OF  
JAYNE WRIGHTSMAN

WEDNESDAY 14 OCTOBER 2020  
AT 11.00 AM

20 Rockefeller Plaza  
New York, NY 10020

CODE NAME: PORPHYRY  
SALE NUMBER: 19022

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

## BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800

(e.g. US\$4.200, 4.500, 4.800)

US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000

(e.g. US\$32.000, 35.000, 38.000)

US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$300,000, 20% on any amount over US\$300,000 up to and including US\$4,000,000 and 13.5% of the amount above US\$4,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

08/01/19

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line [www.christies.com](http://www.christies.com)

19022

Client Number (if applicable)

Sale Number

Billing Name (please print)

---

Address

City

---

State

Zone

Daytime Telephone

Evening Telephone

Fax (Important)

Email

☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature \_\_\_\_\_

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

[illegible]

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS  
Please quote number below:



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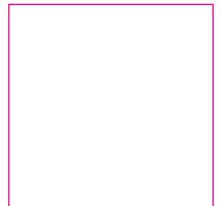
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